

A New Garden, A New Library

by *Habiba Dingwall*
Communications and Library Manager
Royal Botanic Garden, Jordan



If you've never been to **Jordan**, that oasis of calm in the Middle East, you likely imagine it as a land of scorching heat and parched deserts. And you're right . . . to a large degree. Water is scarce, and less than 1% of the Kingdom is forested.

But did you also know that Jordan has 13 different habitats and over 2,500 native plant species?

Plus it has a botanical garden opening this summer, and a brand new biodiversity research library coming soon!

The Royal Botanic Garden (RBG) of Jordan was founded in 2005 by **Princess Basma bint Ali**. The Garden is located on 445 acres of hillsides overlooking Jordan's largest dam, some 25 km north of the capital, **Amman**.

Princess Basma has a passion for plants going back to her childhood when she explored the countryside and deserts with her father, and travelled abroad to visit the **Royal Botanic Gardens at Kew** and other great gardens. Her dream of creating a botanic garden in Jordan is finally becoming a reality.

For the first six years, the RBG concentrated on establishing strong scientific foundations and rehabilitating the land. Initially, there was major opposition from the herders who used to use the site for grazing. Sheep and

goats had ravaged the land (as they do everywhere in Jordan) and had to be fenced out. However, the RBG set up a community-based rangeland rehabilitation program to assist herding families by providing fodder and veterinary services, and improving family health and incomes. As a result, the local community members have turned into staunch protectors and supporters of the Garden.

To date, the RBG has set up a plant nursery, national herbarium, virtual herbarium, seed bank, and research programs on mushrooms, medicinal plants, natural materials, and biological indicators of water pollution. A community income-generating program is also well under way, training women from the nearby village of **Tell Ar-Rumman** to develop nature-related handicrafts.

The RBG is planning a "soft opening" of **Phase I** in 2013. Visitors will be able to start enjoying the Garden, albeit within a limited area, while additional landscaping and facilities are being developed throughout the rest of the site.

Phase I will include beds of native Jordanian plants, interpretive signage, a visitors' orientation center and gift shop, three superadobe beehive-shaped huts containing bee exhibits, snack facilities, Bedouin tents and great views.

And what about the library?

The RBG's **Biodiversity Research Library** is still in its beginning stages, but the goal is to create a major resource center for the entire region.

The library will be part of a research building to be inaugurated in **Phase II**, along with science labs and a conference hall. In the meantime, the RBG's small but growing collection of books is housed in the administrative offices.

The collection includes English and Arabic books, DVDs and periodicals covering a range of subjects from botany and native plants to permaculture and sustainable living.

Since the task of creating a library from scratch is enormous, not to mention costly, all contributions to the



From the President

Robin Everly
Smithsonian Institution Libraries
Washington, D.C.

Hi All,

Lately, I've been thinking about the "bigger picture" and our roles as librarians, information professionals, and preservationists. I first thought about this when I was asked to write a profile on myself for the **Biodiversity Heritage Library (BHL)** blog. Here's a section of that post:

"BHL is a wonderful project. In my opinion, it's the librarians' and libraries' way to contribute to plant and animal conservation. It's a project that helps researchers based in the developing world—where most plant biodiversity is found—conduct their research more quickly and easily. Since most of the printed taxonomic literature is in North America and Europe, this project brings the literature literally to a researcher's fingertips at his/her desktop, anywhere in the world one has an internet data connection. And the best part is: it's freely available. Our foreign visitors are especially impressed with the database and all the books and journals that are available online. I only heard compliments about the database when I was at the recent International Botanical Congress in Melbourne, Australia. It's very gratifying to get such a positive response from your users on a product developed partly at your institution."

I thought about the "bigger picture" again, and this time it was climate change over the last couple of months. Here in the mid-Atlantic, the 2012 winter was the warmest on record. How utterly strange it was to experience 60 degree days, day after day. But I have to admit, I enjoyed it. And this was after two previous winters of unusually cold temperatures and record snow falls.

The reason I'm writing about this as my last President's column is because I think we sometimes forget our importance to the scientists, horticulturists, and general public we serve. By the nature of the subject area we work in—botany and horticulture—we are contributing to those who expand this field of knowledge. In turn, hopefully, we are making the world a better place for all the life on earth.

I hope to see many of you in Montreal in June. Celine Arsenault is putting together a wonderful annual meeting. The theme is *Making Connections Locally & Globally*. Member presentations will emphasize how to be innovative in our libraries. We will also begin the discussion of how to update our Strategic Plan.

So get out your passport and join us, n'est-ce pas?

Jusqu'à Montréal,

Robin

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RBG Research Library are happily accepted. So far, books have been donated by the **Royal Botanic Gardens of Canada, Longwood Gardens of Pennsylvania, Harvard University Herbarium Botany Libraries, and the Floral and Nursery Plants Research Unit of the U.S. National Arboretum.** Thank you to all donors, past and future!

For more information about the Royal Botanic Garden and its library, please visit < <http://www.royalbotanicgarden.org> >

Members' News East

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

Stephen Sinon
Head of Information Services & Archives
The LuEsther T. Mertz Library
The New York Botanical Garden, Bronx, New York

**The New York Botanical Garden Presents
Monet's Garden, A Tribute to the Impressionist Master,
Highlighting His Passion for Gardening and its
Influence on His Art
May 19–October 21, 2012**

Claude Monet was an avid gardener who once reflected that perhaps flowers were the reason he became a painter. **Monet's Garden**, an upcoming exhibition on view at **The New York Botanical Garden** will examine the life and work of the Impressionist master by highlighting his passion for gardening and the inspiration he drew from his own garden on the grounds of his home in **Giverny, France**. Monet's Garden will be a multifaceted exhibition with components in several venues throughout the Botanical Garden and a rich assortment of programming that includes tours, concerts, film screenings, family activities, poetry readings, and a photography exhibit. The curator for this exhibition is **Dr. Paul Hayes Tucker**, one of America's foremost authorities on Monet and Impressionism.

Giverny in the Conservatory

Monet's Garden will explore the legacy of the artist's idyllic gardens in Giverny, transforming the **Enid A. Haupt Conservatory** into a seasonally changing floral masterpiece of diverse plants, bold colors, and dramatic design. Starting in July, Monet's most famous subjects, water lilies, many of them the same varieties he grew, will be featured in the **Conservatory Courtyard Pools**. Designed by Tony Award-winning set designer **Scott**



Claude Monet, The Artist's Garden in Giverny (detail), Yale University Art Gallery Collection of Mr. and Mrs. Paul Mellon, B.A. 1929

Pask, a façade of Monet's house will offer a glimpse of the artist's view of his garden and the flowers he grew and depicted in his paintings. Other set pieces will include a re-creation of his iconic Japanese footbridge and Monet's **Grande Allée**, draped with flowers. During the summer, in the Conservatory Courtyard's hardy pool, the Garden's collection of water lilies will offer visitors the perfect chance to see firsthand the plants that Monet collected for his water garden and painted in his famous **Nymphéas** series.

Interpretive signage throughout the Conservatory, featuring images of Monet's paintings, will provide the historical and artistic context for the flower displays.

Library Gallery Exhibit

The exhibit in the **Rondina Gallery of The LuEsther T. Mertz Library** will communicate Monet's personal engagement with his gardens as well as their intimacy and richness. One of the two Monet paintings on exhibit, on loan from the reserve collections of the **Yale University Art Gallery**, depicts the iris garden at **Giverny**, capturing the intensity of the flower garden's colors. The other from a private collection in Switzerland, depicts a dense arrangement of irises with such vitality as to leave no doubt about Monet's complete devotion to botanical affairs. This painting has never been displayed in the United States before. The two are ideally paired and have never been displayed together in any exhibition. Also on view will be one of Monet's own paint palettes, on loan from the **Musee Marmatton Monet** in Paris. The palette was used to paint his iconic canvases, with the dabs of paint on its surface similar to the colors that visitors will see on his paintings hanging nearby. Visitors will also

have the opportunity to view a brief period film clip of Monet painting outdoors in his garden at Giverny and to flip through a digital version of one of his sketchbooks. Gardeners will enjoy viewing several surviving receipts from Monet's nursery purchases which will be displayed alongside copies of the catalogs he ordered from.

More to Discover Throughout the Botanical Garden

Monet's Garden will also feature an **Impressionist Poetry Tour, Monet to Mallarmé**, in the **Perennial Garden**, developed in collaboration with the **Poetry Society of America**. The audio tour will present commentary about the poetry as well as expert narration on Monet's work, his gardens, and the inspiration he drew from nature. Photographs of Giverny in different seasons by **Elizabeth Murray**, who gardened at and helped with the restoration of Monet's estate, will be on view in **Seasons in Giverny**, an exhibit in the Garden's **Ross Gallery**. The New York Botanical Garden is collaborating with **The Metropolitan Museum of Art** on a customized **iPhone** application that will add an interactive element to the exhibition experience. A special feature will enable visitors to virtually view Monet paintings currently on display at the Met, complementing what visitors will see at the Garden. Available through the iTunes Store in early May, the app will also allow users to take Impressionist-style photos via their iPhone or iPod Touch.

On Saturdays and Sundays, visitors will enjoy **The Monet Double Feature**, screenings of Monet related films. On select weekend days throughout the exhibition, **Monet to Mallarmé: The Salon Series** will present readings by contemporary poets of their favorite French Impressionist poetry along with their own nature-inspired work (co-presented with the **Poetry Society of America**). Ticketed musical events will include **Monet's Friends: A Chamber Music Concert Series**, pieces by Monet's contemporaries performed by the **Hartford Symphony Orchestra**; and **Monet Evenings**, featuring **Water Lily Concerts**; a chance for visitors to enjoy a cocktail while viewing **Monet's Garden**, then picnicking on the **Conservatory Lawn** during a live concert. From May 19 through September 30, families can participate in **Observe and Create** in the **Everett Children's Adventure Garden**, an opportunity for children to discover their inner artist with music, drawing, observation, and painting. Also on view will be an exhibition by students from **Studio in a School**. In the setting of the Garden, visitors will witness how nature inspired Claude Monet and how he developed his art through his passion for gardening. Sponsored by **MetLife Foundation** and the **LuEsther T. Mertz Charitable Trust**.

Generous support from the **Karen Katen Foundation**. Made possible by a grant from the **U.S. Institute of Museum and Library Services**. Supported by an indemnity

from the **Federal Council on the Arts and the Humanities**. Made possible by the **New York State Council on the Arts** with the support of **Governor Andrew Cuomo** and the **New York State Legislature**. Additional support provided by the **Milton and Sally Avery Arts Foundation**, **The Kurt Berliner Foundation**, **The E.H.A. Foundation, Inc.**, **The Grand Marnier Foundation**, **Great Circle Foundation Inc.**, and **Vital Projects Fund, Inc.**

John & Judy Reed
Iron River, Michigan
New York Botanical Garden, Retired



In January, **John and Judy Reed** visited **Richard Isaacson** in Minneapolis, MN. While there, the three of us participated in the annual "ritual" of cleaning and oiling the beautiful wood furniture at the **Andersen Horticultural Library**, designed by and made in the studio of artist **George Nakashima**. We were among a

group of nearly 20 volunteers brought together by **Kathy Allen**. The project was done in record time. By the end of the work session the furniture seemed to glow with new life.

From Minneapolis we flew on to **Honolulu, HI**, where **Eileen Herring** gave us a tour of the **University of Hawaii at Manoa Library** including a viewing of a display of fine, illustrated, plant-related books. We also toured their excellent conservation facility, where work is still being done on materials damaged during the flood a number of years ago.

We went on to the "Big Island" to meet our Alaskan family, including our two wonderful little grand daughters. While there, we took a day to drive across to the east side to **Hilo** to visit **Elaine Inouye**. She greeted us with warm Hawaiian hospitality and presented us with lovely leis, which she had made herself. We spent a delightful afternoon, lunching, touring the zoo where Elaine is a horticultural volunteer, and visiting her own garden, high on a hill overlooking the bay, and watching whales spouting.

We are so fortunate to be able to visit **CBHL** colleagues and friends almost anywhere we travel.

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

Andersen Horticultural Library is pleased to announce an exhibit of **Anne Ophelia Todd Dowden's** works, currently on display through May 2, 2012. Titled "**Wild**

Green Things: The Art of Anne Ophelia Dowden, it includes dozens of Dowden's exquisite works, ranging from small pencil sketches to finished paintings. These works are on loan from the **Children's Literature Research Collection** of the **University of Minnesota**. In addition, enlarged scans of images from her published books enliven the Arboretum building's hallways. Thanks go to the **Hunt Institute for Botanical Documentation** for permission to use these images. For more on Dowden, visit the Hunt's website at < <http://huntbot.andrew.cmu.edu/HIBD/Departments/Art/Dowden.shtml> >.

June Rogier served as first Librarian of AHL from 1970 to 1985. We mourn June's death last December (12/17/2011) and remember her effective leadership and friendship. As a colleague noted, "She effectively led the Library through its formative years and knowledgeably set its course into the future."

AHL co-founder [with wife Eleanor] **Elmer Andersen** wrote in his autobiography, *A Man's Reach*, that June "was an ideal choice: a trained librarian, an arboretum volunteer, and an avid gardener. Based at first on the St. Paul campus of the university, it was her job to select, purchase, and catalog the three thousand volumes we hoped to have on hand when the library opened."

June attended her first **Council on Botanical and Horticultural Libraries (CBHL)** conference in Washington, D.C. in 1972. She later noted one of the benefits of membership in CBHL, "[It] made me realize the value of nursery and seed catalogs in ways other than simply providing current source information for plants."

One of June's major professional accomplishments was a completed survey of holdings of seed and nursery catalogs in the Upper Midwest. This was published in the *Report of Nursery and Seed Catalog Collections in the Upper Midwest* (1980). She also spearheaded the survey of national collections for CBHL, mailing over 5,000 questionnaires and compiling the results (with **Mary Lou Wolfe**, the **Librarian of the Pennsylvania Horticultural Society**), in *Nursery and Seed Catalogs: A Directory of Collections* (CBHL, 1985).

June organized and planned the 1979 annual meeting of CBHL in Minnesota, held May 16-19, mainly at the Library. As **Mary Lou Wolfe** wrote June after the conference, "The CBHL conference went off well and gave us all an opportunity to learn and cement friendships. We'll never forget...Minnesota hospitality."

June continued being very active in CBHL including giving a paper entitled "Some contributions of the Minnesota Landscape Arboretum to the Horticulture of the Upper Midwest" at the 1982 annual meeting in Washington, D.C. These few remembrances give a glimpse of June's many accomplishments and what she continues to mean to Andersen Horticultural Library.

A memorial service for June will be held at the Arboretum on May 6th, 2012.

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

Judith B. Tankard, Gertrude Jekyll and the Country House Garden
Wednesday, March 28, 2012
7:00 PM

Gertrude Jekyll and the Country House Garden is the first book in over two decades devoted to the most important garden designer of the twentieth century. **Gertrude Jekyll** (1843–1932) laid the basis for modern garden design and is credited with popularizing an informal, naturalistic look in counterpoint to the rigid, formal landscapes of the Victorian era. Her collaboration with **Edwin Lutyens** produced seminal garden masterpieces of the Arts and Crafts movement, including **Hestercombe** and **Folly Farm**.

Judith B. Tankard is a landscape historian, author and preservation consultant. She received an M.A. in art history from the **Institute of Fine Arts, New York University** and taught at the **Landscape Institute, Arnold Arboretum of Harvard University**, for 20 years. Her articles and book reviews have been published in many magazines, including *Hortus*, *Apollo* and *Country Life*. She lectures regularly both in the United States and Britain. She is the author or co-author of seven illustrated books on landscape history, including most recently *Beatrice Farrand: Private Gardens, Public Landscapes and Gardens of the Arts and Crafts Movement*.

Free to the public. Reservations are required by calling (404) 814-4046 or via email < scatron@atlantahistorycenter.com >

Rare book exhibition at the Lenhardt Library of the Chicago Botanic Garden
May 18 – August 12, 2012
< <http://www.chicagobotanic.org/library/exhibits> >

Submitted by Leora Siegel
Written by Beth Feldman Brandt

Rare Seeds, Creative Harvest:
Artist Books Inspired by the Rare Book Collection of the Chicago Botanic Garden

The upcoming exhibition, **Rare Seeds, Creative Harvest**, had its origin in 2009 when Philadelphia poet, **Beth Feldman Brandt**, came to the **Lenhardt Library** looking for inspiration. She asked Curator of Rare Books, **Ed Valauskas**, to share herbals as research for research on a cycle of poems she was considering.

Valauskas had plenty of his favorite rare books to share. Some were beautifully illustrated but had little text, some were in Latin, and some were more contemporary—



in their scientific language and approach. Then she saw **John Gerard's** *The Herball, or, Generall Historie of Plantes* (1633) including its *Index of Virtues*. Brandt was hooked.

This "rare seed" would grow into *Sage*, a book of poetry and images from Brandt's collaboration with book artist **Claire Owen**, which will be on display from May to August 2012. It also represents an effort on behalf of the **Chicago Botanic Garden** to open its collection to new interpretations and creative opportunities.

The Herball is an exemplar of 17th century investigation when physical science depended on the keen observation of nature and the body. Discoveries were captured in detailed drawings and described in language that was both precise and evocative. It compiled everything known about plants at the time, acting as both a horticultural manual and a physician's desk reference. The herbal includes growing season and habitat, as well as each plant's ability to balance a body's humours and the virtues of its healing powers.

In *Sage*, Brandt excavates the Herball and extracts selected words, verbatim and in order, to create "found poems." Gerard's language and imagery then sparked another poem, written in conversation with the found piece. Brandt then connected with book artist **Claire Owen**, who created paintings inspired by the poems and an edition of three hand-bound books, one of which is now held in the Chicago Botanic Garden's Special Collections. Owen's book *The Cultivation of Zoophytes* for use in *Decorative Gardens*, also inspired by a rare book in

the Lenhardt Library's collection will be included in the exhibition.

"We were all energized by Brandt and Owen's curiosity about the collection," explains Leora Siegel, Director of the Lenhardt Library. "We see our mission as not only preserving rare books, but making them accessible in ways that invite new understanding and invites creative partnerships like this one."

Brandt and Owen will travel to Chicago in July 2012 to present a day of workshops: one will introduce book binding techniques and another will take patrons into the Garden to write poetry. Brandt always looks forward to returning to visit "her Gerard" and Owen will take the opportunity to leaf through the "zoophytes."

"It is exciting to have the project return to its roots, so to speak," reflected Brandt, "and hopefully encourage others to see rare books in new ways."

The exhibition will be available to travel to other botanical libraries beginning in the Fall of 2012. For more information and to buy copies of *Sage* in paperback, go to <http://www.brandtwords.com> >

Society of American Archivists

Leora Siegel

Director, Lenhardt Library Chicago Botanic Garden

Attending the annual conference of the **Society of American Archivists (SAA)** in Chicago in August 2011 was a fantastic opportunity. I had the chance to attend many

sessions and hear firsthand the issues facing archivists today. Even better, CBHL's new **Collaboration Grant Program** covered my registration fee.

I highly recommend this program for all CBHL members! The program is intended as a professional development opportunity for both the CBHL member who attends and the CBHL membership when the knowledge gained is shared with CBHL in an article such as this.

As a library director, responsible for an archive without a trained archivist on staff, I gained valuable insight into many different areas. While accessioning archival materials is quite different from cataloging library materials, the bottom line is providing access to materials in our collections. Many tasks can be accomplished without an archivist to ensure that the historical record of our institution is preserved for the future.

Top Ten Tips to manage an archive without a trained archivist:

10. Utilize **SAA** resources < <http://www.archivists.org> >
9. Explore the **National Archives and Records Administration** < <http://www.archives.gov> >
8. Discover the **Northeast Document Conservation Center** < <http://www.nedcc.org> >
7. **23 Things for Archivists** (Web 2.0 tools) < <http://23thingsforarchivists.wordpress.com> >
6. Do no harm
5. Not everything can be saved
4. Process at a minimal level, not at the item level (follow **MPLP** — More Product, Less Process)
3. Provide a stable environment
2. Refolder, remove paper clips, remove rubber bands
1. Prioritize

Key definitions from the SAA Glossary:

< <http://www.archivists.org/glossary> >

Finding Aid: A tool that facilitates discovery of information within a collection of records.

EAD (Encoded Archival Description): A standard used to mark up (encode) finding aids that reflects the hierarchical nature of archival collections and that provides a structure for describing the whole of a collection, as well as its components.

DACS (Describing Archives: A Content Standard):

A standard for creating access tools for all forms of archival materials, including their archival creators and the forms of creator names.

Useful archive programs:

ArchiveGrid (OCLC/WorldCat for archives):

< <http://beta.worldcat.org/archivegrid> >

Archon: Automatically publishes archival descriptive

information and digital archival objects in a user-friendly website. < <http://www.archon.org> >

Archivists Toolkit: Open source archival data management system to provide broad, integrated support for the management of archives. < <http://www.archiviststoolkit.org> >

Summary of select sessions I attended at SAA Chicago:

1. From SAA President **Helen Tibbo** (Plenary Session 2):
The main issue affecting archivists today is a flood of born-digital records, including personal papers and digital incunabula. This is transforming the field of archives. Currently records are primarily born-digital, yet most archives are not equipped to create digital repositories. SAA is providing continuing education courses needed to work in the digital age.
2. Plenary session 1, featuring **National Public Radio** commentator, **Scott Simon**:
He holds a deep appreciation of old books and physical objects and utilizes archives to write his historical fiction books. Simon has a need to see the reality of the place in order to write an accurate fictional account. Simon feels strongly about total preservation. Preserving all documents, whether they are considered damaging in a current political situation or not, is significant for historical documentation.
3. Consider the Possibilities: Creative and Low-Cost Preservation Strategies in Practice:
 - A. Practical and Low Cost Options:
"Doing More With Less; Can't Do Everything, but do Something!"
Prioritize: Critical documents in fragile condition have a higher priority. For example, thermofax will disappear and turn black, so copy onto acid-free paper.

Critical volumes: Use phase boxes, or wrap in clean, acid free sheets.

Critical maps: Use large size folders for storage or heavy-duty rolls to encapsulate documents.
 - B. Assessing Preservation needs through Random Sampling:
[Using] **CALIPR** open access software to do an unbiased random sampling
< <http://www.lib.berkeley.edu/preservation/CALIPR> >

"Understanding collection needs is the starting place for development of a comprehensive preservation program. CALIPR has been designed to enable institutions without preservation expertise on their staffs to assess the preservation needs of paper-based and audio/visual collections." — **CALIPR**

Although developed for books, CALIPR works well for paper-based archives.

- It randomly generates lists & it was suggested to look at six items per shelf.
- You can do a survey using a laptop with WiFi. With Google, survey and track fading, staples, paper clips, proper archival enclosures.
- A 100 item sample should take about 10 hours with training, survey & follow-up.
- It provides an assessment of location; stacks mapping, & generates reports.

***Share your results with your administration!

C. Preservation – Do no harm:

- Assess, appraise, accession. Do a condition report, include pest or mold issues.
- Create stable storage – need a secure and stable environment. Maintaining a constant temperature is vital.
- Review handling procedures for both staff and the public.
- Follow MPLP (More Product, Less Process) protocol. Process materials at a minimal level, not at the full item level. Item level processing is just not attainable.
- Refolder, remove staples & fasteners (that rust), remove rubber bands.
- Refolder 3-ring binders.
- Remove post-its; photocopy original & Mylar encase separately.
- Prioritize urgent needs.

D. AV assessment Tools:

Assessment options for differing media formats with the goal being long-lasting collections and accessibility.

Video:

Texas Commission on the Arts; Videotape Identification and Assessment Guide

< <http://www.arts.state.tx.us/video> >

Audio:

FACET; The Field Audio Collection Evaluation Tool

< http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_procedures.pdf >

Movie:

AVDb; Survey Instrument for Audio & Moving Image Collections < <http://library.columbia.edu/content/libraryweb/services/preservation/audiosurvey.html> >

AvSAP; Audiovisual Self-Assessment Program

< <http://www.library.illinois.edu/prescons/projgrants/grants/avsap/index.html> >

Today, archives have hybrid collections consisting of both paper and electronic records.

A. Basic requirements for e-records:

Computer aspects:

- Virus-check
- Capture metadata from disk
- Capture data about file formats
- Capture the digital signature for each file
- Document that management and preservation action have been taken

B. Reference aspects:

Digital archive process:

- Accession
- Create archive record
- Delete SSN & bank records
- Expunge unneeded materials
- Put under Archon control
- E-records viewable
e.g. UIUC Stanley Smith Papers
< <http://cooper.library.uiuc.edu/archives/archon/?p=collections/controlcard&id=10857> >

Practical procedures:

- Process analog records first
- Use file directory to see the overview
- Access requires description – watch out for privacy and copyright issues
- It's OK if only select records are provided for public access

5. Collaboration Makes it Happen: Collaborating in Museum Archives: Shared Ideas...

- At Harvard museum new staff orientation, archivists ask for archival materials to be saved. Not “out-reach” to staff but “in-reach.”
- At Historic New England, the museum AND archives AND library collections work together in one database. They have a unique ID# for all 3 with a controlled vocabulary. They use a shared assest management system for images with standardized naming.
- **PACSCL** (Philadelphia Area Consortium of Special Collection Libraries - including 3 botanic garden libraries)
 - Hidden Collections Processing Project
< <http://clir.pacscl.org> >
 - 4,000 linear feet processed in 2 years
 - Using MPLP, it took 4 hours per linear foot
 - Utilizing Archivist Toolkit and DACS
 - New Orleans Historic Collection, post Katrina. Disaster planning includes a “Restoration Road Show” with local conservators.

4. Practical Approaches to Born-Digital Records:

John Howard Redfield

In Search of Shortia : With Asa Gray in North Carolina 1879

Transcribed & Edited by John Marsh. 9780985219901

This is the journal of **John Howard Redfield's** travels with **Asa Gray, William Canby, Charles Sargent** and **M.E. Hyams** in search of an elusive plant in North Carolina in 1879. On a visit to Paris, France in 1839, Asa Gray saw one leaf of a plant first discovered by André Michaux in 1788. Gray named it in honor of **Dr. Charles Short**, *Shortia galacifolia*. Gray traveled to North Carolina four times over the next 40 years searching for this plant, finally having success on this trip.

A Pedestrian Tour

William C. Redfield (1789-1857)

Twenty-one year old **William C. Redfield**, father of John, traveled in 1810, most the way by foot, from Connecticut to Ohio. This is his journal of that trip. William Redfield would go on to be recognized for many contributions to transportation and science. In later years he organized

and served as the first president of the **American Association for the Advancement of Science**.

John Marsh

The Editor, John Marsh, and his wife reside in south central Pennsylvania. After reading these journals of his distant grandfathers John felt that they show how much the world has changed in such a short time, and they should be shared outside the family.

Order information

John Marsh
197 Ore Bank Rd.
Dillsburg, PA 17019
jmarsh9@verizon.net

In the state of Pennsylvania:

\$15.00 each + S & H \$3.75 + PA Tax \$1.20 = \$19.95

Non-Pennsylvania address:

\$15.00 each + S & H \$3.75 = \$18.75

CALENDAR OF UPCOMING EVENTS

compiled by Rita M. Hassert

June 19-22, 2012

Columbus, Ohio.

APGA Conference.

"Garden Paths"

< <http://www.aabga.org> >

June 21-26, 2012

Anaheim, California.

ALA Annual Conference.

< <http://www.ala.org> >

June 26-29, 2012

Montréal, Quebec, Canada.

CBHL 44th Annual Meeting.

"Making Connections Locally & Globally"

< <http://www.cbhl.net> >

July 7-11, 2012

Columbus, Ohio.

Botany 2012 – The Next Generation.

Annual meeting of the Botanical Society of America, American Bryological and Lichenological Society, Canadian Botanical Association/L'Association Botanique du Canada, American Fern Society, American Society of Plant Taxonomists and the International Association for Plant Taxonomy.

< <http://www.2012.botanyconference.org> >

July 8-14, 2012

Savannah, Georgia.

Guild of Natural Science Illustrators
Conference & Annual Meeting.

< <http://www.gnsi.org> >

July 15-18, 2012

Chicago.

SLA Annual Conference.

< <http://www.sla.org> >

July 19-21, 2012

Washington, DC area.

National Children & Youth Garden Symposium.

< http://www.ahs.org/youth_gardening/national_youth_garden_symposium.htm >

August 6-11, 2012

San Diego.

SAA's 76th Annual Meeting.

< <http://www.archivists.org> >

Members' News West

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

Book of the Year Cooperative Events

Mary Lou Wilhelm, Volunteer Librarian
San Luis Obispo Botanical Garden
San Luis Obispo, California

For the second year, the **San Luis Obispo Botanical Garden Library** and **Cuesta College Library** have offered **Book of the Year** programs. Last year **Farm City** was featured. The author and keynote speaker, **Novella Carpenter**, presented at the College and related programs were offered countywide. **Sharon Lovejoy**, who lives locally and is known nationally for her writings and talks about gardens and gardening made a lively and well-attended presentation at the Garden.

On March 27, 2012, **Peter Lovenheim**, author of *In the Neighborhood: The Search for Community on an American Street, One Sleepover at a Time*, visited **Cuesta College** for a lecture, book signing, and reception. Throughout March, discussions, workshops, and other activities on the theme of neighborhoods and community took place at other libraries. Five local groups that strive to better our neighborhoods led discussions on "**Shades of Green: Local Groups that Grow Our Neighborhood**" at the Garden.

A Librarian's Collection Botanical Art from the Estate of Barbara and Roland Pitschel

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

Barbara Pitschel was Head Librarian of the **Helen Crocker Russell Library of Horticulture**. During her tenure, 1981-2010, the Library grew to become the most comprehensive horticultural library in northern California. She was a long-standing member of the **Council on Botanical and Horticultural Libraries (CBHL)**, receiving the **Charles Robert Long Award of Merit** in 2006 for her outstanding dedication to CBHL and her many contributions to the field of horticultural literature and information service and research.

Barbara and her husband Roland were also passionate about preserving our native flora and were founding and lifetime members of the **Yerba Buena**



Barbara and Roland Pitschel

Chapter of the **California Native Plant Society**. Barbara and Roland were leaders in the restoration work and planning that became the **Bernal Hilltop Native Grassland Restoration Project**, and were honored by the **Trust for Public Land** for their 30 years of volunteer park stewardship. The largest part of Barbara's time, however, was spent overseeing the operation and growth of the Library. One of the many areas of the library program that she nurtured and guided was the changing displays of botanical art.

From the earliest years, the library's walls have continually displayed exhibitions of art – ranging from original watercolors, oils, and drawings to a wide variety of printing techniques including lithographs, etchings, engravings, woodcuts, and linocuts, as well as film and digital photography. Time periods shown have ranged from 18th and 19th century prints to state-of-the-art digital plant scans. Honoring and recognizing the history of botanical art and the **San Francisco Botanical Garden** as inspiration for many artists, the library's art exhibits have included many well known artists as well as encouraging promising newcomers to the field.

Barbara and Roland's art collection of over 100 pieces reflects the focus and dedication that was evident in their lives. The works were purchased mostly from artists they knew or who exhibited at the library and though some may be quite rare and valuable now, they were collected solely for their enjoyment, as encouragement for the art, and nearly always for their depiction of our native flora. The collection includes works by well known botanical artists and represents many different styles. **Kristin Jakob, Margo Bors, Henry Evans, Lee Boerger, Linda Vorobik, Sally Robertson, Sharon Beals** and **Claus Sievert** are among those represented in the exhibit.

It was Barbara's wish that after she passed away her art collection would be donated to the Library for



Margo Bors, Buckeye & Echo Blues



Helene Sobol, Bark Series XXVIII, Manzanita

a special exhibition and sale with proceeds to benefit the library. Her daughter Justine, as sole beneficiary, has generously honored that wish. The botanical art from the estate of Barbara and Roland Pitschel will be on display and for sale May through August 2012.

A special reception hosted by the **Helen Crocker Russell Library** will be held Saturday, May 19, from 3-6pm.

Botanical Research Institute of Texas Introduces Mobile Field Guide App

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

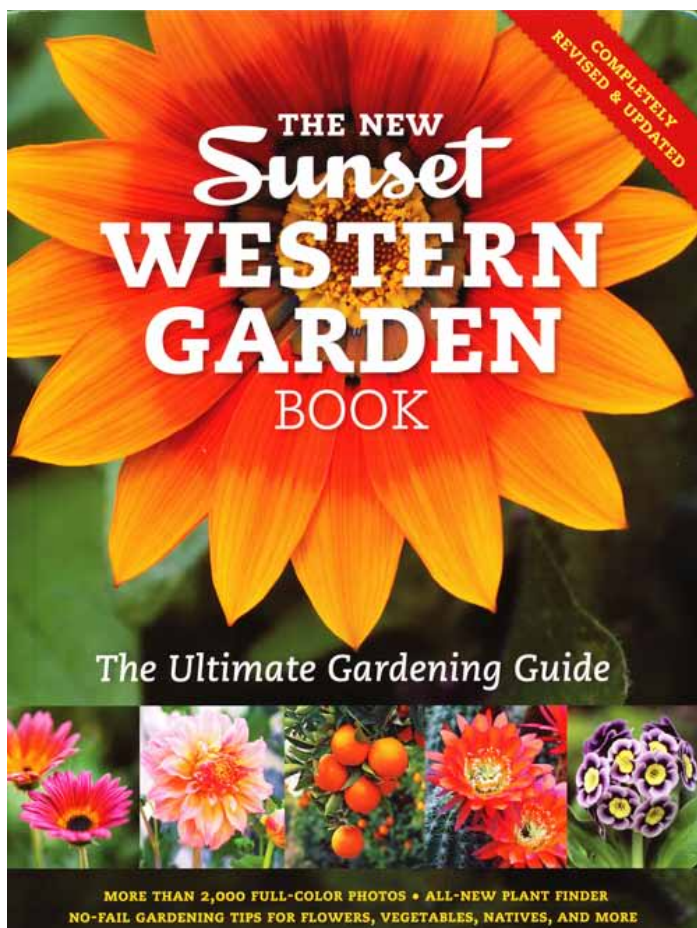
The **BRIT® Guide to Texas Range and Pasture Plants** is the first hand-held database of the 129 most important plants found throughout Texas ranges and pastures (selected plants are based on list **RS1.044, Master Plant list for Texas Range and Pasture Plant**



Identification).

This field guide developed for mobile devices is a valuable resource for individuals who want to better understand and appreciate key range and pasture plants of Texas. These plants have an impact on the economic well-being of our state's agricultural industries and the region's biodiversity.

This guide is intended for anyone who has an interest in Texas range and pasture plants, including farmers, ranchers, and naturalists. We've also included some features that are specifically intended for students throughout the state who participate in plant identification competitions. The Flashcard section lets you view a plant image and try to recall the name and other information that you've memorized, while the Identification Quiz lets you take a test and tracks your answers so you can get more practice that will help you in your competitions.



Book Reviews

**Compiled by
Patricia Jonas, Book Review Editor
New York, New York**

The New Sunset Western Garden Book, completely revised and updated, edited by Kathleen Norris Brenzel, New York: Times Home Entertainment, 2012. 768 pages. 9780376039200. \$34.95.

Reviewed by Susan C. Eubank
Arboretum Librarian
Los Angeles County Arboretum & Botanic Garden
Arcadia, California

western gardening is different and all the wonderful plants that are possible in this region. You don't need to take your computer anywhere. This edition is slightly less hefty than the last one and will be a durable companion in the garden, on the couch, in the car, as a tattered book residing on the podium at local nurseries or in your arms as you shop. Even flipping through the pages slowly is faster than a smart phone.

The encyclopedia entries are their same old selves. New ones added, a few taken away. I'm heartened to see good representations of cactus and succulents and lots of detailed information on edible plants including my favorites, fruit tree varieties, since they don't have to be planted every year. I finally discovered the index is where the synonyms and common names are hiding. Next time, I'd like to see them back in the body of the encyclopedia (Would that take up too much space?). I'm comforted that the general gardening section is reminiscent of my original *Western Garden Book* experience. It is updated and trendy, but is a primer that anyone can rely on, although I'd like to see a little more focus on climate and soil appropriateness rather than falling back on "basic," meaning "in the European tradition," such as "good" soil is amended and "bad" soil is alkaline. (Alkaline soil is pervasive in the West.) Soil isn't good or bad or healthy or unhealthy. The plants are just either adapted to the local soil or they are not.

These are all just quibbles and my last one has to do with my sadness when I typed the bibliographic information for this review. "New York" is the place of publication. The folks on the acknowledgements page are a Who's Who of western gardening, so when I look over the new richness of the photography that has been added this time, I'm a little bit flummoxed by the illustrations in the encyclopedia. I appear to have been transported to the Northwest or New England or England or, sometimes, the tropics. I understand that photographs turn out more easily when the photographer works with overcast skies or early morning or late afternoon light, but for those of us who love the West know it is about the quality of the light which includes the brightness of the summer sun. The western sun appears in some of the landscape shots and for plants like olive that don't grow anywhere else in the U.S.

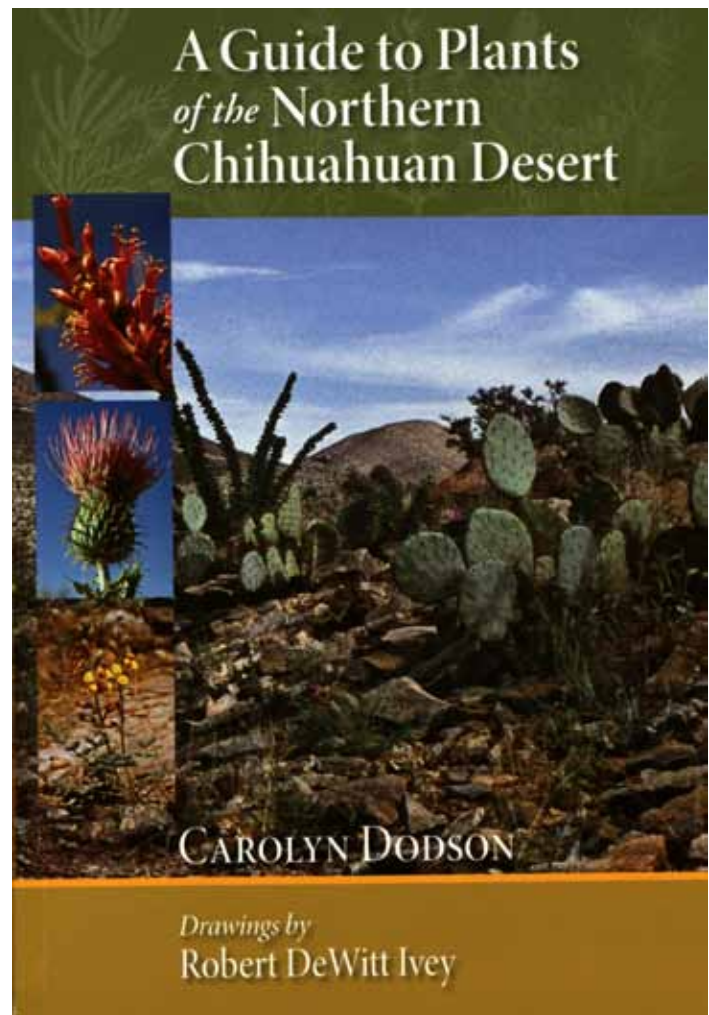
I encourage the next edition to capture that quality that the westerner embraces at an almost instinctual level.

Keep up the good work, Sunset!

A Guide to Plants of the Northern Chihuahuan Desert. Carolyn Dodson. Color photographs by the author; black and white drawings by Robert DeWitt Ivey. Albuquerque : University of New Mexico Press, 2012. 194 pages, illustrated. 9780826350213. \$24.95, paperback.

Reviewed by Richard T. Isaacson, Minneapolis.

Carolyn Dodson is a botanist, writer, librarian and dedicated educator. This guide, which can be seen as

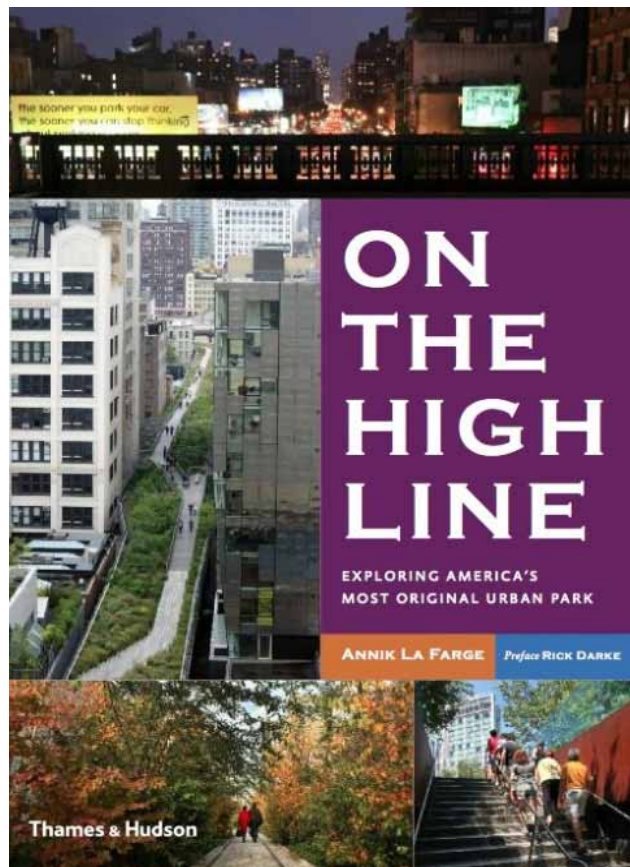
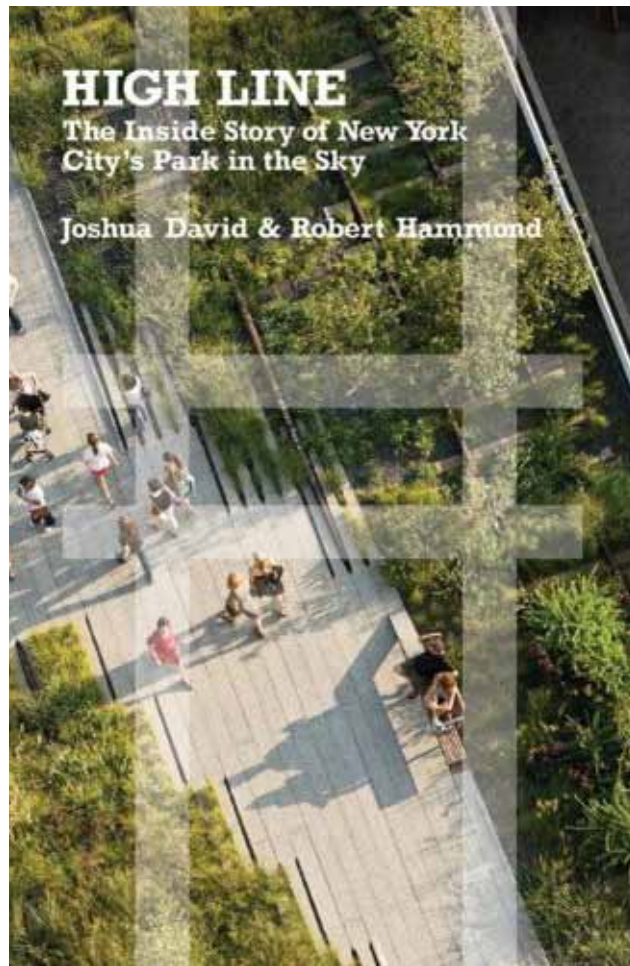


a companion to Dodson's *Mountain Wildflowers of the Southern Rockies*, explores 75 representative Chihuahuan desert plants from every perspective: their "strategies for survival; cultural history; medicinal, nutritional, and toxic properties; origin of plant names;...descriptions of geology, ecology, and fauna; and the discussion of human impact through time [to] help you understand the changes we are seeing today in this fragile landscape." The Chihuahuan desert is the largest of three desert regions of the Southwest U.S. and Northern Mexico. This desert is found in southern New Mexico and Texas in the U.S. and is the highest in elevation (and coolest) of the southern deserts with cold nighttime winter temperatures followed by hot, dry and windy summer months. It receives only five or fewer inches of precipitation yearly. This handy guide is divided into five sections: trees and shrubs, succulents, cacti, wildflowers (further grouped by flower color) and nonflowering plants (even a fern). It is a luxury to have both Carolyn's color photographs and Mr. Ivey's black and white drawings to help in identification. Handbook-sized, it would be a joy to carry in a backpack while exploring this area.

The author's clear prose style leads the arm-chair traveler into this world. The colorful description of the pollination of the desert willow, *Chilopsis linearis*

is typical: "The colorful streaks on the large, corrugated lower lip attract bumblebees, and once the insects land, the lines guide them directly to the nectar. The bulky bumblebees have a tight squeeze to fit inside, however, so after three or four days of foraging they learn that it is easier to go to the back of the flower, cut a slit in the corolla, and rob the nectar without pollinating the flower. Clearly bees are not entirely satisfactory pollinators, but fortunately another resident nectar-eater appreciates the desert willow's offerings. Hummingbirds serve the trees well. With each feeding session their large, feathery bodies carry more pollen from the flower than a bumblebee, and they spread it farther afield."

The reader learns not just about the flora but fauna, geology, and ecological and botanical history of this area. One notes small biographies of such botanists (endangered species themselves) as Engelmann, Wislizenus, Wootton, Fendler, Grey, Wright, and Gregg among others. There is an explanation of biological soil crusts and a section on annual sunflowers in history and religion. One learns which plants are double blooming annuals, which wildflower employs self-burying seeds, which mammal is this desert's keystone species, and why only Monarch butterflies eat *Asclepias*. One finds information about nurse plants, a desert photo-carnivore, a cactus with very nasty glochids, a plant that would make a superior latex and much more. Dodson has written a model, popular botanical handbook and it should be found on the shelves of all plant libraries.



High Line: The Inside Story of New York City's Park in the Sky, by Joshua David and Robert Hammond. New York: Farrar, Straus and Giroux, 2011. 339 pages, illustrated. 9780374532994. \$29.95. Paperback.

On the High Line: Exploring America's Most Original Urban Park, by Annik La Farge and Rick Darke. New York and London: Thames and Hudson, 2012. 218 pages, illustrated. 9780500290200. \$29.95. Paperback.

Reviewed by Patricia Jonas, New York, New York.

I have lived in New York City's West Chelsea neighborhood since 1989. Less than a block west of where I live, townhouses then gave way to factories, warehouses, gas stations, taxi garages, auto repair shops, gay bars and two galleries, the latter a sign that things were about to change in the Wild West. Now, there are over 300 galleries, expensive account restaurants in former factories and new buildings designed by the likes of Frank Gehry, Jean Nouvel and Neil Denari. This city is never finished, so none of these changes surprised me as much as the against-all-odds transformation of the High Line, a derelict elevated train track that saw its last train run in 1980.

After earlier quixotic attempts to save the High Line, how did Joshua David and Robert Hammond, two young men who lived in the neighborhood and met at a community board meeting in the summer of 1999, overcome powerful forces determined to demolish the rusting 1.45 mile industrial relic whose wildness so appealed to them? How did they put

together an unlikely coalition of people who represented just about every important interest in the city (including the real estate interests that did a flip-flop on their position) to convert the High Line into a park that some have called the Central Park of our time? And how did they build such anticipation about this novel park in the sky that so many people (most of whom had only read about it or seen its guardrails from the street) flocked to it from the moment the first section opened in 2009, making it an instant success and one of New York City's most popular attractions?

High Line: The Inside Story of New York City's Park in the Sky answers all of these questions and many more in a tell-all story with a headlong pace. It has everything: heroes, villains, politicians, celebrities, artists, lucky timing, temporary setbacks and the inevitable, but still improbable triumph. The first half of the book is an uncensored conversation between Hammond and David who recall events from their first meeting, to the founding of the Friends of the High Line to their ongoing efforts to save and shape the final third of the High Line that runs around the perimeter of the West Side Rail Yards. (It could be the script for a Broadway musical. Maybe *Chelsea Boys*?) The second part is their archive of historic photographs, ephemera, design competition entries and photographs of construction, fundraisers, ribbon cutting ceremonies, plants and people. Included, of course, are Joel Sternfeld's photographs of the High Line as it was when Hammond and David first saw it. As Hammond put it, "I think of Joel as a third cofounder. The photos he took became important tools for us." Sternfeld's photographs helped define the High Line's "Keep It Wild" zeitgeist and communicate the trail's allure to those who couldn't see it.

This account is fun to read and compelling, but its most important contribution is as a playbook to inspire others. With over three million visitors in 2011 to the still incomplete park, the High Line is a model urban project. As Hammond writes, he hopes that the High Line "will encourage people to pursue all sorts of crazy projects, even if they seem, as the High Line once did, the most unlikely of dreams."

So do we also need *On the High Line*? The answer is emphatically, yes. There is little overlap (several historic photographs and Joel Sternfeld's photographs), because this is a walking guide to the High Line: its architectural features, its views, its plants and its neighborhoods. It is beautifully designed, dividing the familiar ribbon of the High Line into seven color coded sections—from the Gansevoort Woodlands at the southern end to the still undeveloped northern section—and includes a fold out map that has a color coded key to the sections and color coded page numbers for the many features the author describes. This is an indispensable guide for casual visitors and tourists, but it is equally valuable to New Yorkers like me. La Farge has done her research and provides cultural and historical context for both the High



Line and the neighborhoods through which it cuts. This is my neighborhood and I volunteer on the High Line (that's where I first met the author), but this book still proved to be a rich source of information about both and should have a place in all of our libraries.

Then there are the talented collaborators, all named in the acknowledgements, who developed this package, but one of the three principal photographers includes someone familiar to CBHL librarians: the guru of grasses, Rick Darke (*Encyclopedia of Grasses for Livable Landscapes*, *American Woodland Garden*), who has been exploring and photographing the High Line since 2002. In addition to his always beautiful photographs, his contributions to the text include a thoughtful preface, a short section on the High Line's grasses and a reflection on wildness.

Up on the High Line, one can breathe the river, feel the sun and hear the rustling of grasses, while never losing sight of the emphatically urban landscape beyond. From 30 feet above the street, one hears the rumbling of traffic; reads remnants of signs painted on the sides of 19th century buildings; and sees billboards at eye level, parking lots and the flow of traffic below and icons of our skyline, like the Chrysler Building, Empire State Building and Statue of Liberty. It is, as the subtitle of *On the High Line* suggests, America's most original urban park and when I am there, my heart fills with gratitude for this magical place.

CBHL Newsletter Needs Your Help

2012 Transitions

After this current issue, expert proofreaders **Carol Traveny** and **Laurie Hannah** are stepping down. We praise their years of excellent work! The strength of the CBHL Newsletter relies on the people who help put it together behind the curtain. Now we need your help—do you have a sharp eye for grammar, spelling, style, adjacency, context, and the beauty of language to help the Newsletter thrive? Consider being a copyeditor for the **CBHL Newsletter** (published quarterly).

Please email < larissa.glasser@gmail.com > (with **CBHL** somewhere in the subject line) for details.

Thanks!

•••••

CBHL Newsletter Contributors Guidelines (revised)

Deadlines

December 15 for February issue = earlier CBHL annual meeting feature
March 15 for May issue = General features, late-additions/updates re: meeting
June 15 for August issue = meetings coverage and proceedings
September 15 for November issue = Next Year's Host

Please send your columns and graphics to < larissa.glasser@gmail.com >. Please put *CBHL* somewhere in the subject line.

Formatting

MS Word files (attachments), are preferred. Please "Save As..." the .doc extension, rather than .docx (latest version of MS Word defaults to the latter, which can be problematic). Otherwise, plain text will do, but please let Larissa know if there are any formatting considerations (italics, bold, captions, callouts).

••• Please include all picture captions / credits in the MS Word file you send. If you send this data within the body of your accompanying email, it runs the risk of becoming lost in the shuffle.

When saving your image or text file, please use the following naming convention:

"yourlastname.filename.fileextension"

Example = "Glasser.articlename.doc" or "Glasser.articlename.jpg"

- for text files: Times New Roman, 10point with ragged right edge.
- put websites and e-mail addresses between triangular brackets < >.
- Name of the article's author and title at workplace (if applicable)
 - The name and location (city, state) of their institution
 - Article title if any

-- include as much illustrative matter (graphics) as possible, along with captions and intellectual property designation

Graphics files should be high-resolution scans or photos.
300 dpi is ideal for print. It's ok to send big files to < larissa.glasser@gmail.com >, she can always edit the image down if needed.

•••••



CBHL 2012 in Montreal

Making connections locally & globally

June 26 (Tuesday) -29 (Friday)

Post-conference study-tour: June 30 (Saturday)

Preliminary program version: April 4th

Post-conference study-tour

June 30 (Saturday)

A Garden Experience in Laurentia

Our first stop will bring us right in the peaceful country setting of the Centre-of-Québec region, located halfway between Montréal and Québec City on the south shore of the St. Lawrence. The second part of the day will be in Montérégie, also rightly described as the "Garden of Québec", where we will discover two very different gardens.

8:30 a.m.

Departure from Hotel Gouverneurs Place Dupuis

10:30 a.m.

Visit of Parc Marie-Victorin, Kingsey Falls



Parc Marie-Victorin was created in 1985 to honour the 100th birthday of Conrad Kirouac, the famous botanist from Kingsey Falls better known as Brother Marie-Victorin, founder of the Montreal Botanical Garden. Quickly growing from a three- to a 29-acre site, Parc Marie-Victorin has been a provincial leader in the use and transfer of ecological horticulture knowledge and techniques and in designing 3-D-mosaiculture displays. The park is the only tourist garden to have so many of these astonishing creatures made of plants on a permanent basis!

In 2010, Parc Marie-Victorin also became the first tourist garden to be awarded top honours in the *ICI, ON RECYCLE!* recognition program through ongoing efforts to raise awareness among visitors and employees of the conversion of potentially recyclable materials. With its great location along the Nicolet River featuring superb waterfalls, and its flair for innovation, the park is a much sought-after tourist attraction throughout the summer.

<http://www.parcmarievictorin.com/defaultEn.aspx>

- 12:30 p.m.** Lunch (*included*)
- 1:45 p.m.** Departure from Kingsey Falls
- 3:15 p.m.** Visit of Daniel A. Seguin Garden, Saint-Hyacinthe



This floral park is both a teaching garden for the Saint-Hyacinthe campus of the ITA (Agricultural and Technological Institute) and a tourist attraction with theme gardens covering 4.5 ha (11.12 acres), including a waterfall, an ornamental grasses collection and a bird garden. New gardens and maintenance during the school year are the work of ITA's students & professors. A large number of the Montreal Botanical Garden's horticulturists have studied at the ITA's renowned program in ornamental horticulture.

<http://www.itasth.qc.ca/jardindas>

- 4:30 p.m.** Departure from Saint-Hyacinthe
- 5 :15 p.m** Visit of Le Jardin des curiosités, Saint-Ours (*to be confirmed*)



The owners of this 140,000 square feet private garden and small nursery along the Richelieu River are Suzanne Puesch, a graduate from the Montreal Botanical Garden's School of Horticulture, and her partner Alain Émond. An enchanting site, it is home to about a thousand different varieties of perennials, 250 varieties of trees and shrubs, as well of vegetable and berry crops. The landscaping includes an English-style garden with topiaries and a shade garden.

<http://www.lejardindescuriosites.com/>

- 6:30 p.m.** Departure from Saint-Ours
- 7:30 p.m.** Return to the Hotel

CBHL 2012 in Montreal
Making connections locally & globally
Preliminary Program
(subject to change)

Tuesday, June 26

Location: Hotel — 9 a.m. - 12 p.m.

Preconference workshop

Project management: Creating interface between heritage collections and online presentation

Presented by the Canadian Heritage Information Network (CHIN)

12:30 p.m.-4:30 p.m. Committee meetings

•

12:30 p.m.-1:30 p.m. Public Relations Committee — PAC Committee

•

1:30 p.m.-2:30 p.m. Annual Literature Award Committee — Membership Committee — Archives Committee

•

2:30 p.m.-2:45 p.m. BREAK

•

2:45 p.m.-3:45 p.m. Publications Committee — Audit Committee

•

3:45 p.m.-4:45 p.m. Electronic Communications Committee

•

4:45 p.m.-5:45 p.m. — Steering committee meeting

6 p.m.-8:00 p.m. — Opening cocktail at the Hotel

Dinner on your own

Wednesday, June 27

Location: Montréal Botanical Garden

8:30 a.m. Bus departure at the Hotel

•

9:00 a.m. Arrival at the Garden

•

9:15 a.m. Welcome / Housekeeping

•

9:30 a.m. Address by Dr. Gilles Vincent, Director of the Montreal Botanical Garden

•

10:00 a.m. Break

•

10:30 a.m. Being innovative in your B&H Library, or doing new things with old stuff
CBHL members program — 4 x 15 minutes presentations & questions — LibAnswers Revisited

•

12:30 p.m. Lunch (Fuji Tent)

•

1:45 p.m. Visit of the Botanical Garden / Biodome / Insectarium (departs from the Fuji Tent)

•

5:30 p.m. Library visit / Visit of the Conservatories on your own

•

6:15 p.m. Library cocktail & Literature Award presentation

•

7:45 p.m. Car shuttle return to the hotel (c. 10 participants)

•

8:00 p.m. The Montreal Metro Adventure (go downtown with our expert CBHL guides-a 20- minute trip through the
Montreal City subway) — Dinner on your own

Thursday, June 28

- 8:45 a.m. Walk to the Grande Bibliothèque (from Hotel)
-
- 9:00 p.m. Visit of the Grande Bibliothèque
-
- 10:30 a.m. Walk to Centre d'archives de Montréal
-
- 10:50 a.m. Arrival at the Centre d'archives de Montréal
-
- 11:00 a.m. Being innovative outside the walls of your library:
The how-to for out-of-the-box activities — CBHL members program
-
- 12:15 p.m. Lunch
-
- 1:15 p.m. Business meeting-part 1
-
- 2:15 p.m. Visit of the Centre d'archives de Montréal
-
- 3:15 p.m. Bus transfer
-
- 3:35 p.m. Visit of the Canadian Centre for Architecture (CCA)
-
- 6:00 p.m. Bus return to the hotel — Dinner on your own
OR
Hosted dinners - Discover the favorite restaurants of your hosts!
(departures at 7:00 p.m. / 7:30 p.m.)

Friday, June 29

Location: Montréal Botanical Garden

- 8:30 a.m. Bus departure
-
- 9 a.m. Arrival at the Garden
-
- 9:15 a.m. Housekeeping
-
- 9:20 a.m. The Biodiversity Centre & the role of information in the future of scientific research & conservation
-
- 10:05 a.m. Break
-
- 10:20 a.m. Making biodiversity information accessible globally
-
- 11:45 a.m. Visit of the Université de Montréal Biodiversity Centre
-
- 12:30 p.m. Lunch (Fuji Tent)
-
- 1:30 p.m. Business meeting-part 2
-
- 3:00 p.m. Break
-
- 3:15 p.m. Being innovative in your B&H Library, or offering new services & new resources
-
- 5:15 p.m. Housekeeping
-
- 5:45 p.m. Departure for banquet from the Garden OR Bus return to hotel & bus departure for banquet at 7:30
Location of the banquet to be confirmed
Pointe-à-Callière : museum visit, cocktail, banquet & book raffle
(Tentative reservation)

On the Web: Looking Towards Montreal: Canadian Gardens and Their Sites and Botanical and Horticultural Apps

Stanley Johnston
Mentor, Ohio

Art Tucker sent the e-list a handy omniumgatherum of digital web resources collected by the **Berlin Botanischer Garten und Botanisches Museum** <<http://www.bgbm.org>>. This is complemented by the **Smithsonian Libraries Digital Library Page** <<http://www.si.si.edu/DigitalLibrary.cfm>> which leads in turn to the online version of **Taxonomic Literature II** <<http://www.si.si.edu/digitalcollections/tl-2>> which also came up in the e-list discussion.

Another subject cropping up on the e-list was a discussion of various botanical and horticultural apps for smart phones and other mobile computing devices.

10 Great iPhone Apps for Growing a Garden <<http://mashable.com/2010/04/12/iphone-apps-gardening>>, compiled by **Jeanna Lee Tahnk**, gives information and costs of *Landscaper's Companion*, an encyclopedia of more than 1400 plants; **Fruit Garden** focuses on harvesting and growing 22 fruits in the UK; **iGarden USA** deals with harvesting schedules for fruits and vegetables based on

US hardiness zones; **Bugs and Insects** identifies more than 900 garden pests; **Botany Buddy** deals with 1300 species of trees and shrubs; **Botanical Interest** covers harvesting advice on 287 varieties of vegetables; **Herbs+** covers 25 herbs; **Garden Pilot** covering over 14,000 plants in an article database with illustrations; **Gardens** gives visual garden instruction; **The Plant Doctor** covers the ten most common plant ailments; and **iLocate-Gardening Supplies** helps find local sources. **Gardening Apps** <<http://appadvice.com/appguides/show/gardening-apps>> provides reviews of additional apps. We also have **leafsnap** <<http://leafsnap.com/>>, the device for identifying trees and shrubs by their leaves that we have discussed before; **TreeBook** <<http://itunes.apple.com/us/app/treebook/id340811192?mt=8>>, the tree identification app developed by **Steve Nix**, and the **BRIT Guide to Texas Range and Pasture Plants** <<http://www.brit.org/rangeplants>>, developed by our members in Texas.

Looking ahead to our annual meeting in Montreal, I thought I would look for Canadian botanical garden sites. With apologies to Celine Arseneault, I have usually listed the English version of the sites since it is the predominant language of our membership. We begin with our host the **Jardin Botanique de Montreal/Montreal Botanical Garden** <<http://www2.ville.montreal.qc.ca/jardin/en/menu.htm>> which I suspect we will all be visiting on an increasing basis as June approaches, along with the sites of our other Canadian members **VanDusen Botanical Garden** <<http://www.vandusengarden.org>> in Vancouver, British Columbia, and the **Royal Botanical Gardens** <<http://www.rbg.ca>> in Burlington, Ontario. And although she is an individual rather than an institutional member, we should not forget **Ruth Stoner** at the



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.:Digital Library

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Prior to his position as secretary of the Smithsonian Institution, Spencer Fullerton Baird was a noted ornithologist. [Learn more about this image ...](#)



Niagara Parks School of Horticulture < <http://www.niagaraparks.com/school-of-horticulture> > in Niagara Falls, Ontario. Those anticipating the field trip extension to the annual meeting will also want to look at the site of the **Reford Garden: Jardins de Metis** < <http://www.refordgardens.com/english/index.php> > and the information on the **International Garden Festival**.

Surprisingly, the main list I could find of Canadian gardens was the **Wikipedia List of Botanical Gardens in Canada** < http://en.wikipedia.org/wiki/List_of_botanical_gardens_in_Canada > which seems dated and includes a number of gardens no longer in existence. Those that I could find with web presences include the **New Brunswick Botanical Garden** < <http://jardinnbgarden.com/en> >, the **Memorial University of Newfoundland Botanical Garden** < <http://www.mun.ca/botgarden> >, the **Historical Gardens, Annapolis Royal, Nova Scotia** < <http://www.historicgardens.com> >, the **Parkwood Historical Estate and Gardens** < <http://www.parkwoodestate.com> > in Oshawa, and the **University of Guelph Arboretum** < <http://www.uoguelph.ca/arboretum> > in Guelph, Ontario; the **Nikka Yuka Japanese Garden** < <http://www.nikkayuko.com> > in Lethbridge and the **University of Alberta Devonian Botanical Garden** < <http://www.devonian.ualberta.ca> > in Edmonton, Alberta; the **University of British Columbia Botanical Garden and Centre for Plant Research** < <http://www.botanicalgarden.ubc.ca> > and **Butchart Gardens** < http://www.butchartgardens.com/index.php?option=com_frontpage&Itemid=1 > on Vancouver Island.

In looking for airfare to Montreal, **Matrix Airfare Search** by ita software < <http://matrix.itasoftware.com> > may be of interest when looking for the cheapest fare. It does not cover all airlines, but unlike most sites, it is unbiased and does not do any actual bookings—it just finds the fares and flights so you can book them yourselves or through your travel agent.

Turning in a different direction we should note a number of sites relating to plant illustration and artists. The first of these is **ArtPlantae Today** < <http://artplantaetoday.com> >, created by **Tania Marien** to address issues in

botanical literacy by connecting artists, naturalists, and educators so they can learn from each other and teach others. Next is **Art & Science Collaborations, Inc.** < <http://www.asci.org/artikel1095.html> > which aims to raise public awareness about artists and scientists using science and technology to explore new forms of creative expression, and to increase communications and collaborations between these fields. Finally, the **Guild of Natural Science Illustrators** < <http://www.gnsi.org> > is the home of this organization of professional scientific artists.

The International Oak Society < <http://www.internationaloaksociety.org/home> > is devoted to furthering the study, the sustainable management, preservation, appreciation, and dissemination of knowledge to the public about oaks and their ecosystems.

The Ex Libris list turned up yet another search engine for finding old and rare books and the current prices offered for them in **Via Libri** < <http://www.vialibri.net> >.

The **CBHL E-list** turned up some new members of our group whose sites are duly noted so that we can learn more about them. Our second seedsaver member is **The Kusa Seed Society** < <http://ancientcerealgrains.org> > located in Ojai, CA and dedicated to preserving cereal grains. Another is our first Middle East member, the **Royal Botanic Garden, Jordan** < <http://royalbotanicgarden.org> > with information on its programs and a map of the garden which is not yet open to the public.

On the lighter side, **Brooklyn's Rube Goldberg** < <http://video.nytimes.com/video/2012/01/06/nyregion/100000001266018/brooklyn-rube-goldberg.html?ref=nyregion> > is a video of a unique page turner machine by **Joseph Herscher** posted by *The New York Times*.

Our last site is **Stickwork.net** < <http://www.stickwork.net> > detailing the somewhat controversial art of **Patrick Dougherty** of North Carolina who makes artwork out of living trees.

CBHL Lite: East vs. West

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About ten years ago I gave a brief report at the annual meeting in Denver on some scuttlebutt that I had heard. Members from western U.S. felt that there had been more meetings in and presidents (Board members) from the eastern part of the country than the western part. I thought that this would be easy to analyze using the list of annual meetings on the CBHL website. So I jumped right into the sensitive issue.

I counted the past meeting sites and presidents, assigning each to an east or west category. At that time I tried to use a diagonal line roughly following the Mississippi / Missouri river system as the dividing line. This is not very satisfactory since it places St. Louis, the gateway to the west, in the west category. I don't think west coast members see St. Louis as part of the west! So this time I'm using 95 degrees west longitude as the dividing line. As before, I'm using bowler hats for east, cowboy hats for west, and a violet woolen hat for north (Canada) in the accompanying pictorial graphs. Each hat represents four annual meetings or four presidents as noted. Ten years ago I used an orange trooper hat for Canada which was a bit stereotypical.

Once again the trend is clear: more so in the number of presidents than the number of annual meetings. There is a preponderance of both meetings and presidents (Board members) in the east versus the west. The perception is the reality. The simplest explanation, of course, is there are more members and host institutions in the east than in the west. I'm not sure anything can be done to change the imbalance.

So, I was surprised the next morning ten years ago when a delegation of western members presented me with a cowboy hat. The hat made me an honorary western member and served to thank me for making a point they had wanted to be made with a little humor. Please feel free to send feedback in any format to me: < david.lane@unh.edu >

*Images: bowler hat: © Heath Doman | Dreamstime.com;
cowboy hat: © Brandy Sites | Dreamstime.com; violet
woolen hat: © Angelo Gilardelli | Dreamstime.com.*



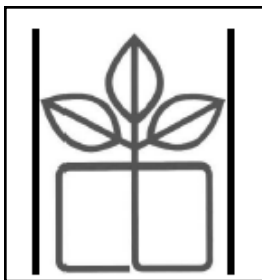
EAST

WEST

NORTH

CBHL MEETINGS

(one hat equals four meetings)



CBHL Newsletter, c/o Stacy Stoldt, Secretary
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