

## 2014 Annual Meeting Host

### **Moonlight and Magnolias: a Celebration of Southern Gardens Conference Snapshot**

Janet Woody <[janetw@lewisginter.org](mailto:janetw@lewisginter.org)>



Haven't you always wanted to visit Richmond, Virginia, in the spring? Of course you have. And now you have an excellent reason to do that. The forty-sixth annual meeting of the **Council on Botanical and Horticultural Libraries** (hey, that's us) will be held in Richmond this coming April-May. Our conference begins Tuesday, April 29 and concludes Saturday, May 3.

Just for you we will have a glorious display of daffodils and tulips all over the city, and our dogwoods and azaleas will spring into action upon hearing that you are in town.

We'll spend an entire day at **Lewis Ginter Botanical Garden** culminating in a relaxing evening of music and food at historic **Bloemendaal House** during the Garden's own celebration of **Historic Garden Week**.

We will venture into town for a visit to Maymont, a lovely 100-acre Victorian estate on the **James River**. The house and grounds will be available for our exploration, then we'll have lunch on site, and hear a talk about Mr. and Mrs. Dooley, Gilded Age philanthropists and gardeners who delighted in bringing plants from all over the world to their hillside home.

**The Library of Virginia** is another stop on our city tour where the "**Flora of Virginia**" exhibit will be on view. The Flora is the first updated, state-wide flora since 1762. The Library's exhibit will feature plants and environments of our state, accompanied by many historic and art objects that are part of our plant history.

As we travel about the city, we can view other historic buildings and locations, including the Jefferson-designed **State Capitol**, **St. John's Church**, and **Monument Avenue**, home to mansions and famous statues.

Our conference banquet will be held Friday evening at Lewis Ginter and our speaker will be **Dean Norton**, Director of Horticulture at **George Washington's Mount Vernon**.

Saturday tours include an opportunity to tour **Williamsburg**, our colonial capital 60 miles east of Richmond.

More details on the conference are forthcoming and will be available on the CBHL website <<http://www.cbhl.net>>. Stay tuned.

## Members' News East

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



**Janet Evans  
Senior Manager, McLean  
Library  
Pennsylvania Horticultural  
Society  
Philadelphia, Pennsylvania**

**New Book on the History of  
the Philadelphia Flower Show  
from PHS**

*The Philadelphia Flower Show*  
Edited by Janet Evans

Foreword by Drew Becher, Introduction by Sam Lemheney  
Price: \$21.99, Arcadia Publishing  
ISBN: 9781467120999, On Sale Date: 02/17/2014

**Janet Evans**, PHS Senior Library Manager, spent a hectic summer researching and writing *The Philadelphia Flower Show*, the first history of America's largest indoor flower show. **Arcadia Publishing**, creators of the **Images of America** series, worked with Janet and a small project team of staff and volunteers to produce this 128-page book with nearly 200 black and white photographs of past shows, memorable exhibits, and remarkable exhibitors. Readers will learn fascinating details of the Flower

# From the President

**Tracy Mehlin**  
**Elisabeth C. Miller Library**  
**University of Washington**  
**Botanic Garden**  
**Seattle, WA**



Jane Alling, Brian Thompson, Susan Eubank, Janet Woody, and Suzi Teghtmeyer

Dear Council Members,

CBHL business seems to happen in fits and starts. We've made some progress lately and I thought I'd summarize that here.

The **Membership Committee** had a leadership turnover with **Nadine Phillips** assuming the chair position and **Laura Soito** taking on the manager role. Please be attentive to their pleas for renewing by the February 15 deadline for inclusion in the Membership Directory.

**Robin Everly** has also recruited Nadine to co-chair the **Strategic Planning** committee. They have begun discussions with other committee members and asked the Board for feedback on what their focus might be. On my long flight to Richmond from Seattle for the mid-year Board meeting I read our existing Strategic Plan and found it still quite relevant with laudable goals. Although, I would call the goals "values" because a goal can be completed or measured, while a value is belief or principle. The Board discussed this and we suggested the Planning committee focus on CBHL committee and board structure. If you need to refresh your memory of what the last strategic plan says take a look at the **Procedure Manual**. < [http://www.cbhl.net/members/board/board\\_procedure\\_manual.htm#strategic\\_plan](http://www.cbhl.net/members/board/board_procedure_manual.htm#strategic_plan) > [login details on page 4 of membership directory / reprinted on page 7 of this issue].

On the Internet front I'm pleased to announce **Donna Herendeen** agreed to be our first **LibGuides** manager. She's working with **Suzi Teghtmeyer**, **Chuck Tancin**, and **Kathy Crosby** to establish a CBHL intranet and future site for member pages. **Céline Arseneault** has started the arduous process

of planning for the migration of the CBHL website to a new host and content management system. She drafted an *arborescence du site* (site tree) and a need requirements document. Céline is working with **Stan Johnston**, acting chair of the **Electronic Communication Committee**, and the rest of the committee to draft a recommendation for a new host to the Board. I know Céline and Donna would welcome help so please contact them if you have any interest in contributing.

Winter also brings a flurry of committee activities, such as gathering and discussing nominations for the **Long Award**, **Literature Award**, and **Second Vice President**. Thanks to those who nominated and to those serving on the committees!

Warm Regards,  
**Tracy Mehlin, President**

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Show, starting with its earliest days in the nineteenth century up to recent years at the **Pennsylvania Convention Center**. This book also includes photographs of PHS Harvest Shows and a short pictorial history of PHS's pivotal role in the greening of Philadelphia. Nearly all photographs came from PHS's archives; however, **New York Botanical Garden's Mertz Library** generously supplied a few digital images as well—thank you, **Susan Fraser**!

The book will be sold at this year's **Philadelphia Flower Show**, March 1-9, and via PHS's online store, < <http://www.shopphs.org/> >.

Janet will be bringing a few copies of this book to the CBHL annual meeting, should any of you wish to buy a signed copy!

## Members' News West

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

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

**January-April Art Exhibit: Trees Love Light, Photo Art from the San Francisco Botanical Garden, Golden Gate Park, and Beyond by Stephen Kane**

The **Helen Crocker Russell Library** is pleased to present an exciting new exhibition by photographer **Stephen Kane, Trees Love Light**. In images ranging from landscapes to close-ups, realist to near-abstract, this exhibit celebrates trees in all stages of their life cycle.

Stephen (**S.M. Kane Photography**) has lived in San Francisco for nearly 17 years. As an Inner Sunset resident, he finds rich subject matter in the **Botanical Garden** and **Golden Gate Park**. "The current exhibit grows out of these walks, and out of a lifelong love of trees," says Kane. Trees in the exhibit appear both isolated and in landscapes, in partial or full detail. Describing his process, Kane says: "I photograph my subjects with a digital SLR camera, then work with and rediscover them using Photoshop and other digital art software, and finally, make my own giclee prints. For me, each step is integral to the overall finished work."

Both color and black-and-white works appear in the show. No single mode or tone dominates; it ranges from a sort of "Romantic realism" to formal or abstract exploration, and is only occasionally documentary. At



*California Buckeye by Stephen Kane*

times, in the service of seeing anew, the familiar may become unfamiliar. "In the end," says Kane, "my hope is to 'explain' to myself and viewers why I love trees—and my park back yard – so much, and in so doing, to intensify and invigorate our experience of the natural world."

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

**"Impressions of Nature: Exploring Historical and Contemporary Nature Printing"  
Oct. 25, 2013 - March 31, 2014**

The **Impressions of Nature** exhibition showcases material from the special collections of the **Andersen Horticultural Library**. Nineteenth-century prints and books feature images of ferns and seaweed created by Englishman **Henry Bradbury**, who perfected a nature printing process using soft and hard metal plates.

Today, nature printing has become more of an artistic endeavor with advances in technology and new materials providing avenues to create expressive works. Eight nature prints in this exhibition were created by artist **John Doughty**, who donated dozens of his prints to the Library in 2012. Nineteen framed prints created by **Sonja Larsen** constitute a major part of the exhibit and are for sale directly by the artist.

Doughty and Larsen co-authored the book *Creating Art from Nature: How to Handprint Botanicals*, which details multiple plant printing processes < <http://www.natureprintingbook.com> >.

# **CBHL Mid-Year Board Meeting**

**Lewis Ginter Botanical Garden, Lora Robins Library  
Saturday, November 2, 2013**

**President Tracy Mehlin** called the meeting to order at 9:50 am, and ascertained that there were no additions to the agenda.

## **Annual Meeting Survey Results—MSU**

**First Vice President Suzi Teghtmeyer** reported annual meeting survey results:

Fourteen people responded to the survey out of the 43 (2 non-affiliated) who attended the meeting. Negative comments addressed meeting overlap and people having to choose one committee over another.

Positive comments: The **LibGuides** hands-on workshop was positively received. It was requested that a LibGuides Training should be offered as a follow-up. **Pat Jonas** has agreed to set up the LibGuides training. There was also discussion on whether LibGuides training should become a part of the conference, if we continue to use it for CBHL.

The Survey can be found on the wiki.

## **2014 Annual Meeting with Lewis Ginter Botanical Garden Host, Janet Woody**

**Theme:** Moonlight and Magnolias: a Celebration of Southern Gardens.

Janet handed out a Packet of Tentative Agenda Discussion regarding sponsors, i.e., **EBSCO**, **JSTOR**, local tourism.

The Board broke for Lunch from Noon to 1:00 pm at the **Tea House**, and toured the Gardens. At 1:45 pm, President Tracy Mehlin reconvened the mid-winter board meeting.

## **Officer Reports**

**Secretary, Stacy Stoldt**

Updated timeline of tasks for year

**Treasurer, Brian Thompson**

**Founder's Fund**, number of grants—

Can be supplemented by the General Fund—the General Fund is continuing to grow.

The Board gives four Founder's Fund awards, and continues to follow the Ten Year Rule. Thompson provided the list of the last ten years' recipients. He also reported on the General Fund.

**Host Gifts** is a New Item—Currently \$100 is given per institution for hosting the **Annual Meeting**, and seems rather slim. Brian recommends that \$1,000 host gift would be more appreciated. The Board agreed that this amount would create incentive and good will, and would

also look good to administrators. It is compensation for all the time spent on meeting planning, and the fact that the money should be given to the Institution's Library was discussed.

Past host and **First Vice President Suzi Teghtmeyer** still has \$6,304.37 in her annual meeting account, minus her CBHL Seed Money of \$5,000 leaves her with a \$1,304.37 profit from the meeting, which Brian referred to as a "happy accident" since the point of the meeting is to foster a botanical librarian community and break even on the meeting, not to make a profit.

First Vice President, Suzi Teghtmeyer reported that her sponsorships of \$600, \$500, and \$500 paid for **Alan Armitage's** Honorarium. The meeting account is compensated from the General Fund for officers' registration and from the Founders' Fund for award winners' registration.

## **Founders Fund Travel Fellowship Award – Tracy Mehlin**

**EBHL Stipend 2014** amount and selection process.

Should cover 75% of air fare, registration and at least 5 days of hotel.

Dubrovnik May 14-17, 2014.

Lottery to choose; winners of last ten years not eligible.

Brian estimates 75% of costs is from \$1,675-\$1,850. Proposed \$1,750 stipend.

Suzi Teghtmeyer made a Motion to fund the following items:

CBHL would continue to award four Founders Fund awards at \$500 each plus annual meeting registration.

The Collaborative Grant fund would not exceed \$1,000 (in total).

The EBHL Stipend would be \$1,750.

Host Gifts would be increased to \$1,000 per meeting, to be divided if multiple hosts.

## **Committee Reports**

**Annual Literature Award Committee – Brian Thompson**

Annual Literature Award Committee is considering changing the category structure from the current two (general and technical), which is too restricting. A lively discussion is going back and forth amongst committee members.

**Archives – Stacy Stoldt**

**Committee Chair Susan Fraser**—had no updates, except is interested in who might be willing to Chair the Committee.

**Financial Advisory Committee – Brian Thompson**

Reported that **Betsy Kruthoffer & April Miller** have agreed to comprise this committee, and so far it has been a smooth transition.

Treasurer Brian Thompson is working on updates to the 2004 Procedures Manual.

*Charles Robert Long Award of Merit – Tracy Mehlin, liaison*

Reported that **Laurie Hannah** is still chair, and that Kathy Allen has been appointed to be on this committee.

*Electronic Communications – President, Tracy Mehlin*

Reported that Stan Johnston is currently interim chair and that some communications have been going back and forth about what vendor should be used as a new website host.

Celine has drafted a site-tree (hierarchy aka “arborescence”) for the CBHL site. She and the other committee members will give a recommendation to the Board about selecting a new host.

It was suggested that criteria for the host should be reliability over cost.

Celine will lead the migration and may want to recruit helpers.

An ECC conference call would be a good idea.

*Membership – Tracy Mehlin and Suzi Teghtmeyer*

New chair: **Nadine Philips** / New manager: **Laura Soito**

Commercial Members are provided a free set of mailing labels.

*Nominating Committee – Susan Eubank: April Miller and Irene Holiman*

*Preservation and Access Committee – Kathy Crosby*

Endangered **Holden Arboretum** rare book collection: Do letters from organizations like CBHL help or hinder?

**Donna Herendeen**: Shuttering of collections like NAL; NAL is doing great job on the digital aspect; NAL did not renew membership in CBHL.

We would like to have a regular Liaison with **BHL** for digitizing member organizations’ material.

Donna Herendeen and I would like to address the need to preserve science collections in general.

*Public Relations – Suzi Teghtmeyer*

*Publications Committee – Susan Eubank*

August Newsletter: Informal poll on electronic versus print result was even.

*Steering Committee – Stacy Stoldt*

read **Committee Chair Charlotte Tancin**’s notes:

Work began on Members Only section of the new **CBHL LibGuides**. She is looking for anyone else who wants to work on that project, which will involve pulling information from the wiki and from the Members Only section of the website and building new LibGuides pages for it, as well as identifying any additional categories of information or sections of the LibGuides that might be useful.

Continuing updates to the **CBHL Procedures Manual**.

**Charlotte Tancin, John and Judy Reed** will be assisting with the new strategic planning effort as bridges to the past, having worked on the previous plan.

Once mid-year Board meeting concludes in terms of agenda items for which steering committee input could be useful to the Board, a teleconference committee meeting will be scheduled for November or early December.

*Ad Hoc Annual Meeting – Susan Eubank*

- Transition to a committee
- Programming Sponsorships
- Survey Monkey < <https://www.surveymonkey.com/> >
- Suggested one committee member from past, present, future meetings

*Ad Hoc Strategic Planning – Susan Eubank*

2:00 pm Old Business from Annual Meeting

Strategic Planning – Robin Everly and Nadine Phillips will act as co-chairs.

Structure of the CBHL Board and Committees, board processes, transparency.

**Past President Susan Eubank** will ask **Robin Everly** to have something in writing on the aforementioned issues by March 2014.

New member recruitment was discussed, and whether the Board should encourage timeline deadlines and membership participation.

*LibGuides – Suzi Teghtmeyer and Susan Eubank*

status, migration, administration.

*Break: Walkthrough of the Building 3:30-3:45 pm*

*New Business*

Website host & migration: Waiting for a recommendation from the **Electronic Communications Committee** for a Host.

Garden Writers Association Sustainable Gardening Virtual Library—Susan Eubank.

**Past President Susan Eubank** reported that the **Garden Writers of America** were at the **Los Angeles County Arboretum**, and many of them do not realize what great information they can tap into through librarians. They, like most writers, are looking for scientifically vetted information, and she found it shocking that there are 700 aggressive freelancers, and there is this gaping need that we are not successfully meeting.

Susan would like to reach out to the GWA and at least let them know what type of research Botanical Librarians provide. She feels there needs to be better crossover since we provide a service that meets the GWA’s need, and we should be better customer service communicués.



Noted: **Elizabeth Fite** from Mount Cuba wanted to Join GAC—but they are not an OCLC member; GAC is only an agreement between current OCLC members. **President Tracy Mehlin** adjourned the meeting at 4:34 pm.

## Planning the future on a strong past: The Strategic Plan

### Goal 1: Resource sharing

*Encourage and facilitate resource sharing*

#### 1.1. Identification

Encourage the identification, location and description of collections and information resources

#### 1.2. Awareness

Promote awareness of collections, information resources and professional expertise

#### 1.3. Collaboration

Develop and promote collaborative resource sharing

### Goal 2: Preservation

*Promote long-term preservation of botanical and horticultural collections and information resources*

#### 2.1. Assessment

Promote the periodic assessment of collections and information resources for preservation needs

#### 2.2. Selection

Promote establishment of criteria for selection of collection materials and information resources to be preserved

#### 2.3. Awareness

Encourage awareness and use of appropriate preservation methodologies

#### 2.4. Monitoring

Communicate knowledge of at-risk collections and information resources and promote appropriate action

### Goal 3: Access

*Promote long-term preservation of botanical and horticultural collections and information resources*

#### 3.1. Accessibility

Share information about access to collections and information resources

#### 3.2. Enhancement

Promote awareness and use of appropriate means of enhancing access

#### 3.3. Appropriate Care

Advocate the highest level of accessibility consistent with preservation needs

### Goal 4: Professional Development

*Advance the professional development of members*

#### 4.1. Education

Provide and promote opportunities for relevant education and training

#### 4.2. Participation

Encourage members to participate in a broad range of professional activities

#### 4.3. Management

Develop and suggest guidelines to assist in botanical and horticultural library management

#### 4.4. Technology

Encourage awareness and creative use of appropriate technologies

#### 4.5. Information Exchange

Seek to expand the exchange of professional expertise

#### 4.6. Integrity

Encourage awareness of, communication about, and appropriate response to challenges to professional integrity and professional issues

### Goal 5: Administration

*Enhance and support the effectiveness of CBHL administration*

#### 5.1. Finances

Strengthen CBHL financially

#### 5.2. Communication

Strengthen channels of communication within CBHL

#### 5.3. Documentation

Improve the documentation of administrative processes

#### 5.4. Participation

Strengthen member participation and democratic representation within CBHL

#### 5.5. Membership

Increase the size and diversity of membership

#### 5.6. Outreach

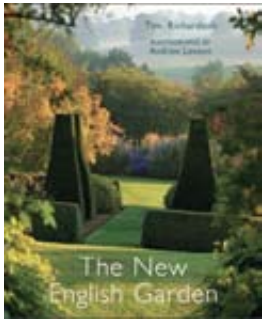
Broaden CBHL outreach

#### 5.7. Structure and Activities

Reinforce CBHL's administrative structure and activities with available resources to reach organizational goals

# Book Reviews

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



*The New English Garden* by Tim Richardson. Photographs by Andrew Lawson with Jane Sebire and Rachel Warne. Frances Lincoln, 2013. 304 pages. Hardcover, \$60.00. ISBN 9780711232709.

*Contemporary Designers' Own Gardens* by Barbara Baker. Garden Art Press, an imprint of Antique

Collectors Club, 2013. 240 pages. Hardcover, \$65.00. ISBN 9781870673792.

It may be closer to the vernal equinox than the winter solstice when this issue of the newsletter reaches you, but as we write in December, visions of sugar plums (or the bibliophiles' version of sugar plums) dance in our heads. Publishers often release their most delectable and costly productions at this generous gift-giving time of year, and those with constrained acquisition budgets might conclude wearily that *The New English Garden* and *Contemporary Designers' Own Gardens* are two more coffee table books, two more overpriced trifles, but that tag would be undeserved.

*The New English Garden* is a thoughtful, critical evaluation of twenty-five gardens that have found their way out of the "cul-de-sac represented by Arts and Crafts and the tradition of colour-theming borders in an episodic manner." As with any selection like this, it is possible to wonder why one garden and not another has been included. There are several gardens—like the elegant eighteenth-century **Daylesford House** which the author describes as possessing "a certain hauteur"—where contemporary idioms are used so sparingly that, whatever their glories, it seems a stretch to consider them innovative. Then there is the word "new" by which Richardson means not literally new gardens, but "gardens made or remade in the last decade." There is, for example, **Great Dixter** "gardened at a connoisseurial level that is probably unmatched worldwide, the result of a continuous programme of aesthetic appraisal and alteration." **Christopher Lloyd** believed "high maintenance gardening is most interesting," and in daily circuits of the garden, he and **Fergus Garrett** made notes on hundreds of adjustments to be acted upon immediately or at least before the next season. Garrett, who was head gardener for fifteen years and has been in charge since Lloyd's death in 2006, terms the process "fast-track gardening." As Lloyd said shortly before he died at 84: "It doesn't feel like a garden

that has settled down into comfortable middle age," and nor is it likely to with Fergus Garrett in charge.

Continuous "appraisal and alteration" seem to be the key for many of these gardens, but there are also bold, radically re-imagined landscapes like the **Oppenheimer's Waltham Place** where **Henk Gerritsen**—"philosopher of the **Dutch Wave**" and **Piet Oudolf's** collaborator on two books—tore up most of an acre of lawn to create fiercely wild planting areas. A seventeenth century brick wall, massive 1930s pergola and a meandering box hedge clipped into an almost cartoon caterpillar shape by Gerritsen provide counterpoint but barely restrain the wildness. He redesigned a 280-foot long double border with horseshoe shaped beech hedges, each embracing a clump of *Anemranthe lessoniana* (*Stipa arundinacea* in the book) and let weedy self sowers replace typical border plants. Control of rambunctious plants is done by hand since Gerritsen was adamant that chemicals did not belong in his or any garden (and the estate's farm is run under strict organic standards). Throughout the garden there is a fine balance between exuberance and control.

On a more monumental scale, there is **Olympic Park** or rather the park's meadow plantings by **University of Sheffield's James Hitchmough** and **Nigel Dunnett Hargreaves Associates**, the U.S. landscape architects for the project, is mentioned only in a caption. In fact, this section is really less about Olympic Park, which was brilliantly conceived by Hargreaves to become a legacy park, than what Richardson calls the "Sheffield School" and its theories of plant communities and their use in urban park design. The section on **Trentham Estate** (three times the size of Olympic Park) is a more fully told and astonishing story. Once one of England's most splendid great houses with a vast formal garden, it was abandoned and most of its Italianate structures demolished in 1911. From the once magnificent **Charles Barry** parterre terrace, the view of **Capability Brown's** fifty acre lake was obscured by overgrown yews. The estate's decay was nearly complete. Various schemes for the 750 acres were proposed and fell through until 1996, when a developer revealed plans to rejuvenate the site. Okay, those plans included amusements like a shopping village, a monkey forest and a miniature train ride, but they also proposed a visionary approach to the gardens; and with an area nearly the size of **Central Park**, it was only such "amenities" that made the project financially viable.

**Tom Stuart-Smith** was hired to restore and replant the grand Victorian parterre and **Piet Oudolf** to design the 400-foot-long borders on either side of the lower parterre and to create two adjacent gardens (the **Floral Labyrinth** and **Sea of Grass**). Richardson writes: "The trick Stuart-Smith has pulled off," and one should also add Oudolf, "is to create naturalistic plantings on this scale without their degenerating into chaos." There is one more garden I must mention because it is such a singular, personal garden and one of those in this book I would



love most to visit: **Alasdair Forbes' Plaz Metaxu**, which means "the place that is in between." Only at first glance does it seem to be related to **Ian Hamilton Finley's Little Sparta**, but Forbes "has been avowedly non-didactic in the creation of his quiet yet searching interlinked spaces." His references are to gods, Greek mythology, and **James Hillman's** archetypal psychology. Conceptual gardens are not for everyone, but then Forbes has not created Plaz Metaxu for everyone.

There is an index, but no footnotes and no bibliography. Because the gardens are mostly large and complex, ground plans would have been a welcome addition (**Google** satellite images helped me get my bearings as I read). This book should be of interest to historians, landscape architects and designers, horticulture professionals, and garden travelers—as one is more likely to visit these gardens than to be gardening or designing gardens at their level.

**Barbara Baker's** approach is more biographical and personal. In *Contemporary Designers' Own Gardens* she looks at twenty gardeners often with a star-struck, too uncritical eye. She quotes extensively from her conversations with the designers to good effect and some of those conversations, even with several who are well published and have themselves written about their private gardens, are a revelation. Baker quotes from *The Barn Garden* by **Tom Stuart-Smith** on a familiar theme: "Making a garden for yourself is very different from doing it for somebody else. So much of the pleasure is to do with the coaxing and tending, the daily observance of small details and the accumulation of change over the years." More **Great Dixter** than **Trentham Gardens**. There are likely to be designers new to readers (**Anthony Perazzi** was to me and I am won over) and the profiles of the few that appear in both books (**Patrick Blanc**, **Dan Pearson**, **Tom Stuart-Smith** and **Jacques and Peter Wirtz**) tend to be more complementary than redundant. The more modest, domestic scale of at least some of these designers' own gardens will appeal to those looking for inspiration for their gardens.

Both books are lavishly illustrated, but Baker credits forty-five photographers, which results in a less visually consistent, unified outcome. In contrast, the consistently sensational photographs in *The New English Garden* are by just three photographers: **Andrew Lawson**, **Jane Sebire** and **Rachel Warne**. Lawson commands a top-of-the-berm position among garden photographers and his photographs have illustrated books by many influential gardeners and writers: there are several by **Penelope Hobhouse** and **Rosemary Verey**; **Stephen Lacey's** *Scent in Your Garden*; and **Ursula Buchan's** *The English Garden*, which can be viewed as a companion to Richardson's book. Lawson cannot be beat, but Sebire's and Warne's photographs are as successful at evoking a garden's character and atmospherics as his are. How galling it must be for Sebire to see her name misspelled on the copyright and title pages and in the jacket copy.



Long border with Henk Gerritsen's horseshoe shaped beech hedges.  
Photograph by Rachel Warne.

Would **Frances Lincoln** have let that slip by? But, as I write, it's the season of charity and I don't want to play the Scrooge and carry on about accuracy and carelessness in these books.

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

*Imitation of Life: A visual catalogue of the nineteenth century fruit models at the Santos Museum of Economic Botany in the Adelaide Botanic Garden. A collection of papier mâché models made by Heinrich Arnoldi & Co. Gotha, Germany (1856-1899) by Tony Kanellos. Adelaide, S. Aust. : Board of the Botanic Gardens and State Herbarium, 2013. [384] pages, color illustrations. AUD \$69.00. ISBN 9780980702163.*

**Tony Kanellos** has produced a lush coffee table style book documenting a remarkable collection of fruit models from the nineteenth century. Kanellos is curator at "the last colonial economic botany museum in the world," the **Santos Museum of Economic Botany** in Adelaide. He wrote extensively about that Museum's history and collections in his 2010 work, *The Museum of Economic Botany at the Adelaide Botanic Garden—A Souvenir*. In *Imitation of Life*, he focuses on one collection: 360 mod-





*Model No. 1. Collection of the Santos Museum of Economic Botany. Photograph by Paul Atkins.*

els of apples, pears, plums, peaches and an apricot, produced by **Heinrich Arnoldi & Co.** and ordered by subscription between 1866 and 1899, the subscription having been initiated by the Museum's first director, **Richard Schomburgk**. The models were some of the first objects that Schomburgk acquired for the Museum, and were on display until the 1950s, after which time they were put into storage, where they remained until the restoration of the museum was completed in 2009. The full collection of models is once again on display, in wood and glass cases in a light and spacious display area.

Reading this book is like looking through a magnifying glass that concentrates one's attention on a fascinating piece of history. It is a sustained meditation on the diversity of apples and pears grown in nineteenth century Germany (and other parts of the world); on extinct fruit varieties and the loss of biodiversity; and on the convergence of art, craft, science and knowledge contained in the pomological cabinet described and illustrated in this book. It feels like walking into the museum and immersing oneself in the pleasure of viewing the collection, reading the labels, learning the history and pondering its significance. It's a remarkable experience, induced by the combination of knowledgeable text and arresting photographs.

Collections of wax models of fruit were made in Europe as early as the late seventeenth century. They were used to promote fruit varieties and educate growers, and as teaching tools, but wax models were fragile and difficult to ship. Several early makers of such models are briefly discussed in the text. The creator of the Museum's collection receives greater focus. **Heinrich Arnoldi** was assigned the task of making fruit models by the **Thuringian Pomological Society** in 1855. A porcelain



*Model No. 219, Collection of the Santos Museum of Economic Botany. Photograph by Paul Atkins.*

maker, he first made models in that medium, but they had problems similar to those in wax, and porcelain models would also shrink during firing. Arnoldi eventually developed a special kind of papier mâché, which he called compositions-masse, from which he would eventually make 76 issues and 456 models. Each model took two years to complete. In the first year a pomologist would select the specimen, a plaster mold would be made from which the actual model would be made in two halves, then joined and covered in light plaster, after which calyx, sepals and stems were added. In the second year, another specimen of the same kind would be chosen as the model for the painting. Herzog, the painter, captured every detail for these three-dimensional fruit portraits. Each model was subjected to strict quality control and poor models were discarded. One-page descriptions of each model were provided. By 1866 there were more than 150 subscribers in Germany, England, America, Russia and Australia, and models were also sold through dozens of suppliers, including a few bookstores.

The realism of the models and the correct identification and labeling by pomologists led to Arnoldi's models being used as teaching tools in many horticultural and agricultural institutions. They were also collected by museums as works of art. Kanellios makes the point that these models were not only useful for educational purposes, but were also made for collectors of art and natural history objects, over a period in which collections became formalized and specialized museums were established. "The result was a separation of art and natural history and 'tools of science' and books ... now all stored (and exhibited) separately in the collections of museums, galleries, libraries and botanic gardens."

The introductory pages include photographs of

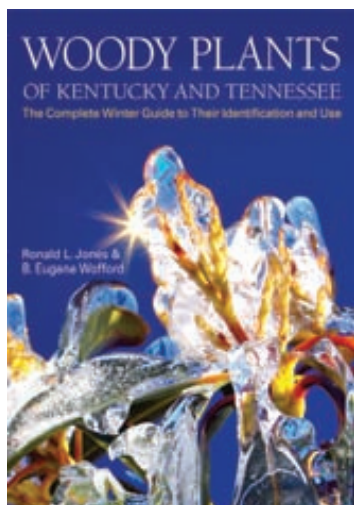
the Museum, the orchard, handwritten labels, and the fruit model collection as currently displayed. Comparative figures are provided for the 13 known Arnolde pomological cabinets still in existence. Following the text section of the book, the core of the work is presented in photographs of 225 models of apples, 161 models of pears, and then groupings of models of plums, peaches, and an apricot. The apples and pears each get their own page, the apple models reproduced at 200% of actual size, the other fruits at 150%. Captions include the names that appeared in the original German catalog and the alternative names that appeared on the Museum's labels. The fruit models were photographed against a dark background, so the photographs are quite atmospheric, each an individual study. The groupings of smaller fruits are reminiscent of grouped plum illustrations in **George Brookshaw's** 1812 *Pomona Britannica*, or in **Duhamel du Monceau's** 1800-1819 *Traité des arbres et arbustes que l'on cultive en France en pleine terre*.

The volume is completed by a listing of missing models, an afterword and acknowledgements, and an index. This book is beautiful, informative, thought-provoking. It would be a good addition to libraries with an interest in fruit and fruit history, as well as in natural history collections and art history.

As a post script, I will add that for those interested in botanical models, another book of possible interest is **Anne-Marie Bogaert-Damin's** 2007 work, *Voyage au Coeur des Fleurs: Modèles Botaniques et Flores d'Europe au XIXe Siècle*, in which she discusses and shows images of floras and three-dimensional botanical models found in the library of the **University of Namur**.

## Briefly Noted

There is scant literature to guide the winter botanizer and most of what there is was published many decades ago. So, while not as portable as **May Theilgard Watts'** charming, pocket sized, 64-page *Winter Tree Finder*, this regional winter guide to woody plants is a lot more thorough and a welcome addition to those of us in the East.



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

*Woody plants of Kentucky and Tennessee: The complete winter guide to their identification and use* by Ronald L. Jones and B. Eugene Wofford. University Press of Kentucky, 2013. 224 pages, 630 color illustrations, 2 maps. Hardcover, \$45.00. ISBN 9780813142500.

Just in time for winter, here is a winter guide to recognizing woody plants—trees, shrubs, and woody vines of Kentucky and Tennessee—focusing on both identification and potential uses. The plants discussed are limited to native and naturalized non-native species and many of them are found elsewhere in the surrounding regions: the “vast majority of the woody species of West Virginia, western Virginia-North Carolina-South Carolina, northern Georgia-Alabama-Mississippi, eastern Missouri-Arkansas, and southern Indiana-Illinois-Ohio are included.” The book covers 172 genera (142 native and 30 non-native) and 457 species and lesser taxa (381 native and 76 non-native), and the authors have put a lot of effort into making it accessible to a wide audience. The diagnostic keys are tailored that way, with emphasis on plain, descriptive language over technical terms and with some added detail. Frequently used botanical terms are explained in the introductory section with the aid of color photographs with morphological features labeled. The introductory pages also cover morphological features of woody plants in winter; gymnosperms vs. angiosperms; conservation concerns; and a discussion of uses of woody plants for food, medicine, fiber and weapons. The next three sections form the main text, with keys to genera followed by generic and species accounts.

A separate section contains 630 color detail photographs on 70 pages of plates, emphasizing characteristic features of the plants to aid in identification. My personal bias is toward including both a detailed drawing and a color photo to assist in identification, but these photographs are good and were made by Wofford, who is director of the **University of Tennessee Herbarium**. In the excellent library of vascular plant images viewable online at < <http://tenn.bio.utk.edu/vascular> >, there are over 700 woody plants in winter by Wofford. Obviously, plants are more difficult to recognize in winter, when leaves, fruit and other characteristics are absent, so close-ups of buds and other features are an important feature of this book.

The photo section is followed by five appendices: a glossary and lists of woody plants useful for food, medicine, cordage, and making bows and arrows. Separate indexes are given for the introductory section, scientific names and common names. Maps are on the endpapers. In addition to botanical details, the species accounts also include information on common names, meaning of Latin names, habitats and distributions, and notes on toxicity, rarity and wetland status. There is quite a lot of helpful information packed into this book, and I think it would be useful not only for botanists but also for those with more amateur plant interests: outdoor enthusiasts, gardeners, landscapers and others with a commercial interest in woody plants.



# The Reference Interview? Whither thou goest?

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

You never know who is going to walk through your door. One of my most satisfying library customers and I were working our way through some kind of conversation that would eventually wind its way around to a "reference" question. It doesn't matter how long that takes, because we have multiple shots at the question or the idea or the way it morphs, because, of course, my most satisfying customer works at the Arboretum and we can continue the reference interview and materials gathering infinitely. But while that customer was lounging at the library table another customer walked in and said: "I want to look at ficus trees. I need to draw them."

Both of us leapt at that question, because we have a very large and mature collection of lots of different kinds of *Ficus* species given to us by the gentleman who wrote the book on figs, **Ira Condit**. We carefully made her a detailed scavenger hunt with circles and "x"s all over our visitor map so she could be sure to see a variety of figs. The customer seemed elated that we were so helpful. We had chatted long enough that I felt I had a good handle on the scope of the question and I also felt I didn't have to ask that awkward reference interview question, "Why?" She then went on her way out to see them, I suppose. My parting comment is always: "Let me know if you need anything else."

That was three or four weeks ago. This last week, I got a telephone call from her with the question: "How big would a "*Ficus nitida*" be in twenty-five years?"

I said, "It depends on the growth conditions." Then I tentatively asked, "Is this tree you are drawing supposed to be growing in a particular place?" I think that was a drawn out version of "Why?"

"McFarland."

"Really? My school used to play them for sports."

"Yes, we are doing a movie about a track coach who took his team to the state championship. The tree is an icon at the end of the film."

My heart sunk a little. I didn't know for sure, but I suspected that "*Ficus nitida*" wasn't hardy in McFarland, but I'd have maybe 30 seconds to convince the customer that she needed to choose another tree. I went with that strategy. I got personal. I told her that I used to live up there and I didn't think "*Ficus nitida*" was com-



*The Indian Fig (Ficus microcarpa nitida) used as a street tree in Pasadena, California.*

mon up there. I was sure I didn't have the 20 seconds it would take me to go get the *Sunset Western Garden Book* of the reference shelf 10 feet away and then give her the lowdown on the tree. "*Ficus nitida*" is not its correct botanical name and indeed, it is not hardy in McFarland. The Sunset zone there is one colder, 8 instead of 9.

She said, "Then what tree should I chose? I've already done the drawing. I'm presenting it tomorrow. I just need some finishing touches."

I told her I would send her a blog entry I wrote about the apricot trees in my yard when I lived up near there. Then I asked her more about the movie, just out of curiosity.

She said, "It's already been mostly filmed. We were up there for a month."

The worst part of this whole encounter came to me as I was writing this article. I thought, I'll look at Google maps just to give me current sense of place for the writing. Of course, when I went to McFarland on Google maps, I saw in the street views that most of what most of what she might have thought were figs were probably pollarded mulberries. How many ways did this go wrong?

I can remember sitting at the desk at the **Helen Fowler Library at Denver Botanic Gardens** and I would



put the telephone down while I went to go get the book and then carefully answer the question reading portions of the book, being sure to give the bibliographic information as a preface to the answer. That is such a rare occurrence these days. Those kinds of ready reference questions are assumed that they can be answered on the internet by the customer not even going near a librarian through any mechanism. What percentage of those older reference questions are now answered that way? What percentage of the answers are of the quality that the librarian gave in those days? What percentage of our current encounters go so wrong as the one described above? We will never know.

As a reminder to those of us harried by budgets, articles, volunteer management, grant writing and executing, gift processing, website management, social media strategies, learning **LibGuides**, RDA, and new OCLC interlibrary loan interfaces, etc., etc., here's a link with some good librarian speak about the reference interview: < <http://www.statelibraryofiowa.org/ld/i-j/infolit/toolkit/geninfo/refinterview> >.

Without the librarian speak: In my new member orientation to the Library, I tell an anecdote about me as a library customer and how that failed encounter reiterated for me how brief and imperfect the reference interview is and that great library help comes from establishing a relationship with the customer so the interview flows into multiple encounters and becomes part of the librarian's and customer's lives. I guess it is a little like love. The best moments are astonishingly brief and the best relationships improve over time. Hopefully for the next movie, she'll come back to me with more questions.



*Pollarded Mulberries (probably Morus nigra) in McFarland, California near McFarland High School*

## **CBHL Newsletter Call for Submissions**

**The CBHL Newsletter invites contributions from all members, especially features of your own botanical institution or of another collection you admire and would like to profile.**

**We are especially interested in hearing about how member libraries are working and innovating with preservation, technology, and user services. The topics, potential, and perspective are open to you, the writer.**

**Deadlines for Newsletter copy and images are as follows:**

December 15 for February issue (upcoming CBHL Annual Meeting feature)  
 March 15 for May issue (General features, late-additions/updates re: CBHL Annual Meeting )  
 June 15 for August issue (meetings coverage and proceedings)  
 September 15 for November issue (Next Year's Annual Meeting Host)

### **Where to email your contribution**

Please send your columns and graphics to [larissa.glasser@gmail.com](mailto:larissa.glasser@gmail.com). Please put \*CBHL\* somewhere in the subject line.

### **Formatting**

MS Word files (attachments) are preferred. Please include all picture captions/credits in the MS Word file you send.

- 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.

# Charles Robert Long Award for Extraordinary Merit

## **The CBHL Charles Robert Long Award for Extraordinary Merit Committee would like to invite nominations for its most prestigious award.**

The Award was founded to honor outstanding contribution and meritorious service to CBHL or to the field of botanical and horticultural libraries or literature. **The Charles Robert Long Award of Extraordinary Merit** is the highest individual honor CBHL bestows. The Award is inspired by memories of Bob's commitment to professional development, his support of high library and bibliographic standards, his interest in the collaborative efforts of libraries, and his continued search for professionalism in librarianship.

### **Guidelines for the Award**

- The award is not given every year. Since 1988, 14 people and 1 organization have received this award.
  - A person does not have to be a member of CBHL to be nominated or to win the award.
    - An organization may be nominated.
  - Only CBHL members may submit a nomination form.

### **Criteria to Consider When Recommending Nominees**

- Awards may not be conferred on an annual basis if the criteria cannot be clearly met or demonstrated through the submittal.
- The award recognizes an individual or organization that has made extraordinary contributions to the advancement of botanical and horticultural libraries and literature.
- These contributions are recognized by the professional community and have significant effects.
  - The candidate or organization may or may not be a member of CBHL.
  - The award is not intended to be awarded posthumously.

### **Nomination Form**

Name of person nominated \_\_\_\_\_

Name of organization nominated \_\_\_\_\_

Person submitting the nomination \_\_\_\_\_

Contact information \_\_\_\_\_

*Please discuss the contributions made by the nominee in the following categories as appropriate:*

- Contribution to the field of botanical and horticultural libraries or literature
- Support of high library standards and professionalism in librarianship
- Service to CBHL or CBHL members
- Collaboration between libraries

The Charles Robert Long Award committee is soliciting nominations for the 2014 award.

Please email your nominations to **Laurie Hannah**, Chair, at < [hannah@ccber.ucsb.edu](mailto:hannah@ccber.ucsb.edu) > by February 28, 2014.

**On the Web:**  
**Orchids of North America,**  
**Legumes of the World,**  
**Botanical Accuracy,**  
**Ornamental Plants Checklists,**  
**Paper Plants, and Ergot**

**Stanley Johnston, Mentor, Ohio**

This column begins with a number of resources noted by our members on the **CBHL e-list**. **Robin Everly** brought our attention to the **Go Orchids** site < <http://goorchids.northamericanorchidcenter.org/> >, which provides a database that will eventually include all North American orchids. It is mounted by the **North American Orchid Conservation Center**, a joint venture of the **Smithsonian Institution** and the **United States Botanic Garden**. It features a database searchable by state or province or by scientific or common name of the plant. Individual plant descriptions include color photographs, basic information, and links to a more informative species page.

Robin also called our attention to the **Archives of American Gardens Mystery Gardens Initiative** < <http://gardens.si.edu/collections-research/mystery-gardens-initiative.html> >, which is seeking public help in identifying unidentified images of gardens. Something most of us with slide or photo collections can readily appreciate.

**Fiona Ainsworth** alerted us to the posting of **Legumes of the World** < <http://www.kew.org/science-research-data/lowo/> >, a free web version and ongoing expansion of their 2005 publication of the same name, including taxonomic and phylogenetic views of the work, and access via scientific name, common name, and illustration indices. **Kew's** intent is to constantly update the information.

**Chuck Tancin** called our attention to **Botanical Accuracy** < <http://www.botanicalaccuracy.com/> >, a blog aimed at exposing and correcting botanical errors in commercial media.

**Arthur Tucker** mentioned in passing the subscription databases maintained by his colleague, **Larry Hatch**, at **Cultivar.org** < <http://www.cultivar.org/> > for perennials, woody plants, and the genus *pinus*.

Finally, for anyone contemplating attending the **2014 EBHL meeting**, here is a link describing the **Trsteno Arboretum** < <http://www.dickschmitt.com/travels/Croatia/Dubrovnik/trsteno-arboretum/> >, the site of their Saturday field trip.

Recently **NOBS**, the **Northern Ohio Bibliophilic Society** < <http://nobs.nobsweb.org/> >, held a meeting at the **Morgan Art of Papermaking Conservatory and Educational Foundation** < <http://morganconservatory.org/> > in Cleveland. Although I did not attend, I was intrigued by the references to their “kozo grove” which is detailed in the article, **Kozo Grove Preserves Art of Handmade Paper: Full House** < [http://www.cleveland.com/insideout/index.ssf/2012/08/kozo\\_grove\\_preserves\\_art\\_of\\_ha.html](http://www.cleveland.com/insideout/index.ssf/2012/08/kozo_grove_preserves_art_of_ha.html) >, which made me curious about these and the other plants used to make Japanese tissue. This led to a **Wikipedia** article on Japanese Tissue < [http://en.wikipedia.org/wiki/Japanese\\_tissue](http://en.wikipedia.org/wiki/Japanese_tissue) > which revealed that kozo is actually *Broussonetia papyrifera*, or the paper mulberry tree, and that Japanese tissue can also be made from the mitsumata bush (*Edgeworthia chrysantha*) and the gampi tree (*Diplo-morpha sikokiana* or *Wikstroemia sikokiana*). **Paper Mulberry** < <http://plants.ifas.ufl.edu/node/74> > and **Wildland Weeds: Paper Mulberry** < <http://edis.ifas.ufl.edu/in498> > or kozo which is being extolled in the article, is viewed with less affection in Florida where it is viewed as an invasive plant, but this form of **Rice Paper** < [http://en.wikipedia.org/wiki/Rice\\_paper](http://en.wikipedia.org/wiki/Rice_paper) > is that originally used for writing and art in China. *Edgeworthia chrysantha* < <http://www.finegardening.com/plantguide/edgeworthia-chrysantha-paper-bush.aspx> >, also known as mitsumata or paper bush, is a small ornamental shrub. *Wikstroemia sikokiana* < <http://www.pfaf.org/user/Plant.aspx?LatinName=Wikstroemia+sikokiana> > by contrast is a small non-invasive tree. Some book repairing methods using these papers are illustrated on **DIY A Book Repair Video Showcase** < <http://crafting.squidoo.com/bookrepairvideoshowcase> >.







As **Kew Economic Botany Collection : Paper** < <http://www.kew.org/collections/ecbot/collections/topic/paper/> > notes, many other plants have been used to make paper. One of the most noted is *Tetrapanax papyrifer* < <http://www.pfaf.org/user/Plant.aspx?LatinName=Tetrapanax+papyrifer> >, the rice paper plant which people use the inner pith of to make paper. The history of this is well documented in the **Mark Nesbitt, Ruth Prosser, and Ifan Williams** article "Rice-paper Plant: The Gauze of the Gods and its Products" < <http://www.kew.org/science/ecbot/papers/>

[nesbitt2010pith.pdf](#) > from *Curtis's Botanical Magazine* 2010 vol. 27(1): pp. 71-92.

As some of you know, I am an avid reader of historical mysteries. I have just finished reading the first three novels in the hangman's daughter series by **Oliver Pötzsch** translated from German by **Lee Chadeayne**. The series has many medical botanical references since the hangman does herbal cures on the side when he is not torturing or executing people, his daughter is apprenticing to be a midwife, and her boyfriend is the son of the town doctor who has some medical training and an interest in herbals and other medical books. Botany comes to the forefront of the third novel, *The Beggar King* (Boston and New York: Houghton Mifflin, 2013; from the 2010 German original), with a plot revolving around a mysterious blue powder which turns out to be ergot infested flour intended for a mass poisoning. Hence this final entry on **Ergot of Rye** < <http://www.apsnet.org/edcenter/intropp/lessons/fungi/ascomycetes/Pages/Ergot.aspx> > with all its symptoms and its medicinal uses as well.

## CALENDAR OF UPCOMING EVENTS

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

**February 13-17, 2014**

**Chicago. AAAS Annual Meeting.**  
"Meeting Global Challenges: Discovery and Innovation"  
< <http://meetings.aaas.org/program> >

**April 2-5, 2014**

**Baltimore. Museums and the Web 2014.**  
< <http://mw2014.museumsandtheweb.com/> >

**April 7-9, 2014**

**Washington, DC. 29th Annual Computers in Libraries Conference.**  
< <http://www.infoday.com/cil2014> >

**April 13-19, 2014**

**National Library Week. "Lives change @ your library"**  
< <http://www.ala.org/nlw> >

**April 28-May 3, 2014**

**Richmond. 46th CBHL Annual Meeting.**  
"Moonlight and Magnolias: a celebration of Southern Gardens"  
< <http://cbhl.net> >

**May 15-17, 2014**

**Dubrovnik, Croatia. 21st EBHL Annual Meeting.**  
< <http://www.kew.org/ebhl/home.htm> >

**May 18-21, 2014**

**Seattle. American Alliance of Museums 2014 Annual Meeting & MuseumExpo.**  
< <http://www.aam-us.org/events/annual-meeting> >

**June 8-10, 2014**

**Vancouver. SLA 2014 Annual Conference.**  
< <http://www.sla.org> >

**June 23-27, 2014**

**Denver. APGA 2014 Conference.**  
< <http://www.publicgardens.org> >

**June 26-July 1, 2014**

**Las Vegas. ALA Annual Meeting.**  
< <http://www.ala.org> >

**July 26-30, 2014**

**Boise. Botany 2014. "New Frontiers in Botany!"**  
< <http://www.botanyconference.org> >



CBHL Newsletter, c/o Stacy Stoldt, Secretary  
Council on Botanical and Horticultural Libraries, Inc.  
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### Questions?

Contact Laura Soito,  
CBHL Membership Manager. < [lmsoito@ucdavis.edu](mailto:lmsoito@ucdavis.edu) >

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