

Report of the 51st Annual Meeting

of the Council on Botanical and Horticultural Libraries May 14-17, 2019
hosted by the Desert Botanical Garden
Schilling Library, Phoenix, Arizona



51st Annual Meeting attendees. Photo courtesy Jim Woodhams and Brian Thompson

Report begins on page 4

From the President

Anita Kay

Reference & Instruction Librarian

Iowa State University

As an academic subject-liaison librarian (instruction, reference, collection development, outreach), summers are incredibly different from the school year, but this is by no means a period of stasis; it is a time of change, of growth, of development, and a reminder of impermanence as our work lives change drastically. Typically, projects are put off *until I have more free time*. Then summer comes, we get busy with daily tours from visiting families, and our (saved, put off, ignored) projects are now ready to be done and worked on.

This past summer entailed an unexpected addition to my workload. A librarian resigned and I was given her liaison duties: *Human Development & Family Studies* and the *Department of Psychology*. Psychology I had a tiny bit of background and familiarity with, but not family studies.

Upon learning of these new liaison departments, I began an intensive period of self-education. What exactly is family studies, and what are the biggest and most important topics in that area that I should learn before the fall semester is upon us (when requests for instruction begin)? I spent half a day in the stacks, looking at monographs, reading 1 or 2 or 10 pages, going up and down the shelves that are the bulk of Family Studies (HQ503 – HQ1064, we have approx. 8400 physical titles in that range and another 500 or so in BF712-725). I selected as many books as I could carry that I hoped would give me both a broad and deeper understanding of this diverse department. After my time within the stacks, I was beginning to understand the boundaries, and contents, of the discipline. With monographs in hand (family encyclopedia, surrogate mothers real-life stories, LGBT families, a therapist/mother's viewpoint of mothering and marriage, changing family structures in China, gerontology, and a few others) I made my way back to my office, already better in tune with the discipline.

As an instruction librarian, I teach how to use and find information differently depending on the individual or group situations, so naturally, I knew how to best approach this. I of course started with monographs and encyclopedias, and as I write this, I'm planning on reading a few more books before I then jump into the peer-reviewed literature and databases so that I can get a scholarly understanding of these fields to better serve our undergrad/grad/faculty equally well. But here is the thing for me. Yes, I am trying to learn what I can about human development and family studies, but also (more importantly, perhaps) I'm trying to understand how social scientists think.

One dimension of librarianship that I get personal satisfaction from is being tasked with understanding or learning topics out of my comfort zone. Not only being tasked with a general understanding, but then teaching others how to find information sources within that topic or helping to focus a topic for a term paper or thesis. Instruction is extremely rewarding, but also intimidating and can sap energy, especially for an introvert.

I've passed on the department of microbiology upon accepting the two additional departments, which much of my professional life since the early 2000s had been devoted to. Sometimes it is time to move on; changes had been happening and it had been slipping away from me. The entire reason I began college at the ripe age of 25 has now, at this point in my life, been completely shed. Impermanence and change are inevitable, and I have succumbed to this professionally and I now see that I am completely engrossed, enamored, and content in librarianship.

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CBHL is also changing. It already has changed during my short time here, and pretty much everybody has been here longer than me, so you all, when you look back on CBHL, have a better knowledge base than do I of the organizational changes, of the ebb and flow of change, of impermanence within CBHL. Like life, organizations change over time.

CBHL is an organization I instantly fell in love with when I attended my first meeting in Decorah, Iowa. This happened because you are all so friendly, devoted to the organization, and willing to assist each other whenever possible. That is the spirit of librarianship and that is what I hope continues to thrive within CBHL. However, there seems to be a decrease in volunteerism lately within CBHL, and I hope we can change this too. There used to be voting for a new board member, but now we struggle to identify one volunteer. Perhaps the board restructuring will make this position more enticing, less intensive, less demanding, and more rewarding. Perhaps we just need more new members that, upon arriving at a meeting for the first time, are met with enthusiasm and acceptance and love.

We all need each other. You are all what make CBHL so great. If you are upset, continue speaking up, but don't run away. Help the organization by offering your suggestions (or actions) for growth and understanding. If you are happy, then share that work and enthusiasm and continue the progress and change within CBHL. I believe all librarians love learning new things, so always be thinking of ways that we can reenergize our meetings and organization while keeping it community focused. What can we provide not only to each other but to the greater society? What can we change as we continue forward? Some members are slipping away. Some new members are coming in. How can this organization run more efficiently? How can we attract more new members? These are the questions I am still trying to explore, but I am just one person. We need everyone involved to help with this, whether you have been here for thirty years or two months. Whether you are a botanic garden librarian, an academic librarian, or not even a librarian at all, everyone can participate here at CBHL, everyone has something of value to add, and I hope we see more willing participants becoming not just members, but involved members, and volunteering for positions within CBHL committees and projects.

Sincerely,
Anita

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51st Annual Meeting: Tours

Tour of the Desert Botanical Garden

Rita M. Hassert
Library Collections Manager
Sterling Morton Library
The Morton Arboretum

With a childhood spent viewing the desert landscape through the lens of westerns such as *The High Chaparral*, it was glorious to tour the gardens and landscapes of the Desert Botanical Garden. With our knowledgeable guides, CBHLers had an opportunity to view some of the remarkable plants thriving in quite a challenging environment.

Timing is everything and during our visit, we were fortunate to be able to view the saguaro cactus in bloom! As our guide was describing the life cycle of the saguaro, we were introduced to the white-winged doves, important pollinators of this plant. Time spent in the shade of a mesquite tree brought a greater appreciation of how past communities used and depended on these trees -- and also on the necessity of the cool shade it provided. Marking DBG's 75th anniversary year, it was interesting to learn about early plant selections and future garden plans. Our walking loop through the grounds took us to collections of cacti, agaves, succulents in a range of forms, and other fantastic and tenacious plants able to flourish in this climate. Photosynthetic trunks, sharp spines, and inventive water storage capabilities all seemed like stuff out of a horticultural sci-fi thriller. In all honesty to a Midwestern eye, these ingenious plant adaptations were positively Seussian!

*Photos courtesy
Rita M. Hassert*



Boyce Thompson Arboretum Tour

Brandy Kuhl

Library Director

Helen Crocker Russell Library of Horticulture

San Francisco Botanical Garden at Strybing Arboretum

On Thursday morning we visited Boyce Thompson Arboretum, located in Superior, Arizona, an hour drive from Phoenix.

CBHL was given a warm welcome and a helpful introduction to the garden. Boyce Thompson Arboretum was founded in 1924 by William Boyce Thompson, an Arizona mining magnate, and is Arizona's oldest and largest botanical garden. The mission of the arboretum, quoted from their website, is to "instill in people an appreciation of plants through the fostering of educational, recreational, research, and conservation opportunities associated with arid-land plants."

The arboretum covers 392 acres, has 3,900 different species of plants, and sits 2,431 feet above sea level. Boyce Thompson Arboretum offers a lovely assortment of gardens, a desert lake, beautiful red cliffs, and miles of trails.



Cactus and Succulent Garden. Photo courtesy Brandy Kuhl



Led by two knowledgeable guides, the tour started with a sneak peek at a new garden, not yet open to the public. The plants came from a private collection, and many of them were transported to the garden as large, established specimens. The tour continued through the Demonstration Garden, the Australian Desert Garden, the Rose Garden, the Children's Garden, the Cactus and Succulent Garden, and then rounded out at Ayer Lake.

The garden's desert landscape was beautiful, especially the blooming palo verde trees. This was a short 1.5 hour visit, but well worth the time and Boyce Thompson Arboretum is definitely a garden to return to.

Children's Garden. Photo courtesy Brandy Kuhl

Tours of the Schilling Library and Desert Botanical Garden Herbarium

Robin Everly

Librarian, Botany-Horticulture Library
National Museum of Natural History

After a day of exploring desert flora at the Boyce Thompson Arboretum and listening to innovative member presentations, CBHL attendees toured the library and herbarium, which since 2001 have been located in the Nina Mason Pulliam Desert Research and Horticulture Center.

From 1939, Desert Botanical Garden's (DBG) researchers relied on books and other publications to conduct research. Founders of the garden believed to have a true botanical garden, a library and herbarium were a must. With a beginning collection of some 80 books and papers, a library was born, and has been increasing ever since. Now with more than 9,700 books and 504 journals and newsletter titles, the library supports the information needs of educational and research programs. With its specialized scope on arid regions of the world and an emphasis on the plants, ecology, and natural history of the Sonoran Desert, this library's collection is quite unique amongst CBHL member libraries.

In December 2001, the library moved to its current space in the Nina Mason Pulliam Desert Research and Horticulture Center and was renamed Schilling Library after Carol Schilling, a longtime volunteer and former Trustee, and spouse, Randy Schilling. Having interviewed for the job on September 11, 2001, this was Beth Brand's first task in her new position as the DBG librarian. The collection, comprising thousands of books, was moved during the Garden's popular Las Noches de las Luminarias event from the other side of the Garden to its current, more spacious location.



Beth Brand, Head Librarian, Schilling Library.

Photo courtesy Beth Brand



Schilling Library. Photo courtesy Beth Brand

In addition to contemporary books and journals, the library's holdings include rare books on succulents from the 1500s, archived correspondence, manuscripts, and photographs by renowned cactus taxonomist Lyman Benson, and the garden's former senior research botanist, Edward 'Ted' Anderson. In 2003, Dr. Anderson was awarded the CBHL Annual Literature Award posthumously for his work, *The Cactus Family*.

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Next was a tour of The Lois Porter Earle Herbarium conducted by Raul Puente-Martinez, Curator of Living Collections and Research Botanist. The herbarium specializes in plants of the southwestern U.S. and northern Mexico. Holdings include 323 plant families with strong representation from the families *Agavaceae* and *Cactaceae*.

Currently holding close to 90,000 specimens, the herbarium is more than halfway to reaching its capacity of 150,000 specimens. Twenty-five volunteers do the plant mounting and some educational mounts include ethnobotanical information like the specimen shown at right. It now serves as part of the Garden's comprehensive research program. From the First Director, George Lindsay, to botanists such as Dr. Howard Scott Gentry and Dr. Ted Anderson, the number of scientists studying southwest U.S. plant deposit specimens at DBG. In 2010, the herbarium received a National Science Foundation grant to digitize the collection and photograph all the specimens.

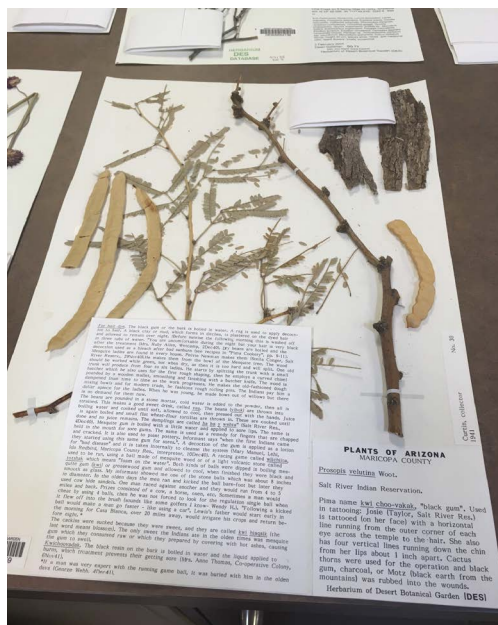


Photo courtesy Robin Everly

Taliesin West Tour

Esther Jackson

Public Services Librarian

LuEsther T. Mertz Library

The New York Botanical Garden

A highlight of CBHL 51 was the group's visit to Frank Lloyd Wright's Taliesin West. This UNESCO World Heritage site and National Historic Landmark is described as Wright's "desert laboratory" by the Frank Lloyd Wright Foundation. Our wonderful tour guides took us on a lengthy and informative walking tour of the grounds, immersing attendees in how the



Photo courtesy Esther Jackson

to Wright's early experience designing performance spaces. In addition to being a delightful excursion for the Wright-ians in our group, Taliesin West demonstrated the wisdom that comes with designing and building for the environment and planting with native species. Ahead of his time in many ways, Wright lives on as a visionary figure in the landscape of Taliesin West, seemingly just on the other side of any door.

September 2019

school and its buildings would have been operated during the lifetimes of both "Mr. Wright" and "Mrs. Wright." The winter home of the renowned architect was first established in 1937 and gradually grew in both scope and size throughout the years. In fact, in 2019 the School of Architecture at Taliesin "builds the architects of the future," offering a Master of Architecture degree. As was the case with many of Wright's designs, the structures are both evocative of the landscape that contain them and assembled from materials (some local) that tie the buildings to the environment they occupy. A particular highlight was the Cabaret Theatre, elegantly designed and acoustically lovely, thanks

Tour of Desert Botanic Garden Greenhouses and Plant Genetics Lab

Donna Herendeen
Chicago Botanic Garden

Being from Chicago, most of our greenhouses have as a primary mission to try to keep things from freezing, the ones in Phoenix have a different mission: they try to keep things cooler!

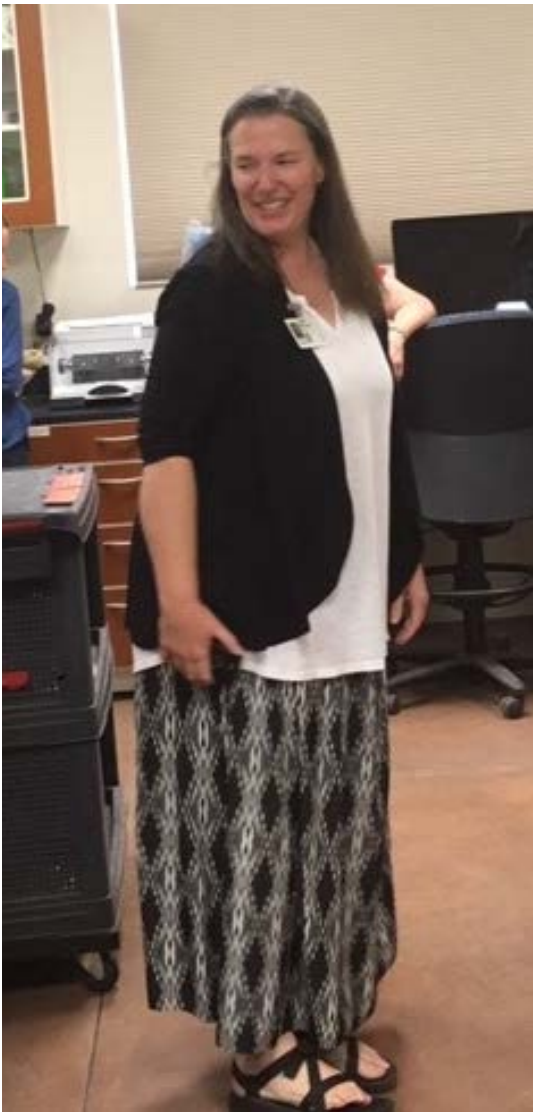
Our greenhouse guide Steve showed us all the fantastic features of the greenhouses, especially the cactus and succulent collections. The greenhouses are very new, 2017, and fantastic looking.

One special project is the Hedgehog Cactus (*Echinocereus arizonicus*), where they are producing seed, growing plants to eventually return some to the wild.

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Left and below: Steve Blackwell, Conservation Collections Manager, our tour guide. Photos courtesy Donna Herendeen





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In the Lab with Shannon, we learned about southwestern rare plants and how they can be better understood with conservation genetics. Using examples working with phlox and rare southwestern endangered plants, she demonstrated the field collecting techniques, and the next steps when material was returned to the lab. Collected DNA can be used for genetic data, DNA sequencing and/or DNA fingerprinting based on fragments. The research process from collection to results can be at a minimum four years and frequently longer. The Hedgehog Cactus is also a focus of the lab in addition to being propagated in the greenhouse!

It was a great tour.



Above: Dr. Shannon Fehlberg, Conservation Biologist, shows us around the lab. Right: Hedgehog Cactus (*Echinocereus arizonicus*) growing in the greenhouse. Below: Masses of bronze colors in the cactus collection. Photos courtesy Donna Herendeen



51st Annual Meeting: Guest Speaker

Mary Ellen Bates

Talking about Value: How to Own the ROI Conversation

Amy Kasameyer

University and Jepson Herbaria

University of California, Berkeley

Mary Ellen Bates gave a lively and engaging presentation titled, “Talking about value: How to own the ROI conversation.” Bates is founder and principal of Bates Information Services (<https://www.batesinfo.com/>). The slides from her presentation are available online: <https://www.batesinfo.com/wp-content/uploads/2019/05/BATES-ROI-conversation.pdf>.

Before preparing her presentation, Bates reached out to a few CBHL librarians to get a sense of the specific issues and challenges that our member libraries are facing. In her presentation, she provided a variety of great tips and techniques for effectively communicating the value of our libraries to administrators.

Examples of her suggestions include:

Develop success stories or marketing vignettes that you can use when communicating the value of your library. A marketing vignette should identify your unique value and highlight it. Make the vignette easy to repeat, so it can go “viral” and be easily shared by others in your organization. To make a three-sentence success story, talk about:

- The situation
- What you delivered
- The results for the client.

For maximum effectiveness, focus more on what happened than what you did.

Quantify the value you bring to your organization, which could be the number of programs supported, the number of donors/friends engaged with, or the number of grant applications supported. She encouraged us to play around with statistics to see what kind of numbers we get. If you do not like the numbers, do not use them!

Link your library operations to your organization’s goals. Can your library help support a capital campaign or other fundraising effort? Is your organization pivoting to a new area? If so, think about how that could create new information needs that the library can support. Emphasize how the library can support staff professional development.

When budgets are good, consider cutting marginal programs and refocus on programs that create value. When budget cuts are required, consider making budget cuts that are visible. Often libraries make cuts that affect staff, such as professional development, while maintaining services levels. If the administration does not see any direct consequences to budget cuts, they will continue to cut your budget.

Bates encouraged us to ask our users what they value most about the library, and then use that language

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when talking to administrators. What they say will be unexpected, but totally of value. Have them complete the sentence, "I use the library because of ____." When she used this exercise on her own clients, one of them answered, "I recommend Mary Ellen Bates because I always watch her webinars all the way through to the end." Bates said she never would have thought to use this language to market her services, but it is an effective and authentic endorsement.

Finally, she gave us a list of "5 Questions to Scare Yourself," questions to consider every six months:

1. What is the most valuable thing we are doing now?
2. What should we retire now?
3. What should we do now that we don't?
4. Who is doing interesting things and how can we get involved?
5. What's the scariest thing we can do now?

Mary Ellen Bates is the founder and principal of Bates Information Services Inc. She spent 15 years managing corporate information centers and specialized libraries before starting her business to provide high-end research and analysis services to strategic decision-makers.

CBHL Conference Collaboration Grant Program

During the 2010 mid-winter CBHL Board Meeting, the Board established a grant program to encourage CBHL members' participation in other like-minded organizations' conferences. Currently, there is already a wonderful reciprocal relationship with the European Botanical and Horticultural Libraries Group (EBHL). To expand collaboration, this "CBHL Conference Collaboration Grant" will pay up to \$500 towards conference fees (not including accommodations, travel expenses, or meals) for a CBHL member to go to the conferences of GardenComm (Garden Writers Association), American Public Gardens Association, Special Libraries Association, Internet Librarian, or similar organizations.

The grantee would receive the funds before the meeting (up to \$500) with the agreement the participant would present a report to CBHL (either through the CBHL Newsletter or as a presentation at the Annual Meeting). The report should include useful aspects of the conference that will help other CBHL members. The report is intended as continuing education for the CBHL members. The grantee is also intended to serve as a CBHL ambassador to the conference and is required to register as the CBHL representative.

To receive the grant, the prospective grantee needs to submit a letter addressed to the CBHL Secretary and include:

- Name of conference
- Date of conference
- Amount of grant request
- URL of the conference website
- Reason for choosing the conference, including the benefit to CBHL
- The date when you will submit your report about the conference to either the CBHL Newsletter or as a talk at the CBHL Annual Meeting

Please give the Board one month prior to the registration deadline for the conference to make a decision about the grant. Funding will be awarded based on the amount of funds made available by the Board during that particular fiscal year.

Submission address and/or email: CBHL Secretary, Esther Jackson, ejackson@nybg.org, LuEsther T. Mertz Library, The New York Botanical Garden, 2900 Southern Boulevard, Bronx, NY 10458-5126

51st Annual Meeting: Member Presentations

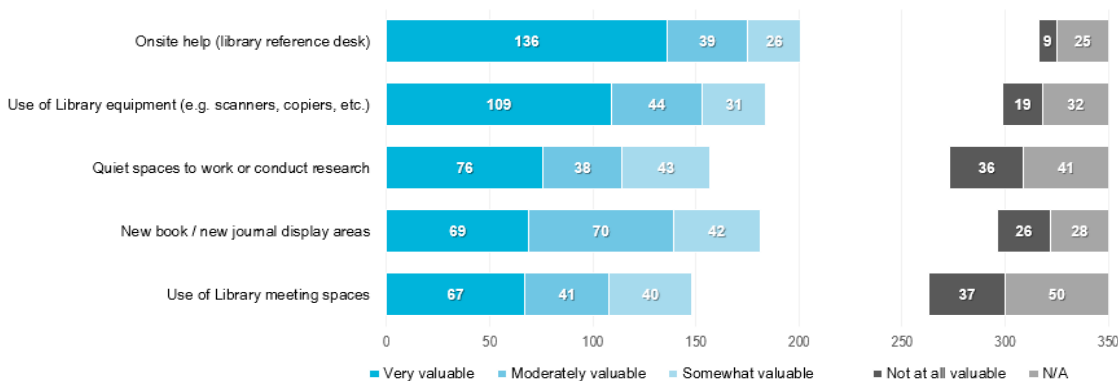
What do Smithsonian Scientists Want from Their Libraries?

Barbara Ferry
Head, Natural and Physical Sciences Department
Smithsonian Libraries

Much has been written about the dramatic shift to electronic resources in university research environments, but there are few recent studies on the use of libraries by museum research staff, including Botanical and Horticultural Libraries. Together with the members of the NPS Libraries Advisory Committee, we developed a survey that investigated museum staff's views and use of the library. Questions included use of library print and digital collections for research, service and training priorities, methods employed to find scholarly journal articles, and data management. More than 260 individuals responded to the survey, and the Botany department represented the third-largest group responding. The results provided insights into adapting to evolving research and service priorities.

Library Facilities

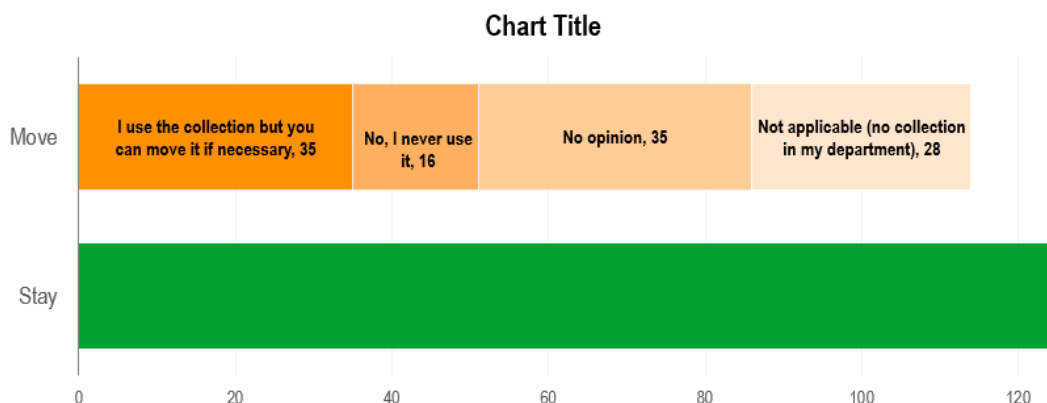
How valuable do you find these Library facilities? 235 Answered, 27 Skipped



Smithsonian scientists continue to look for onsite staff help and rely upon our physical facilities.

Local Library Collections

The Library maintains several book and journal collections within departments that allow for easy staff access to journals and books. In your opinion, is it necessary for that collection to remain physically within your department? 239 Answered, 23 Skipped



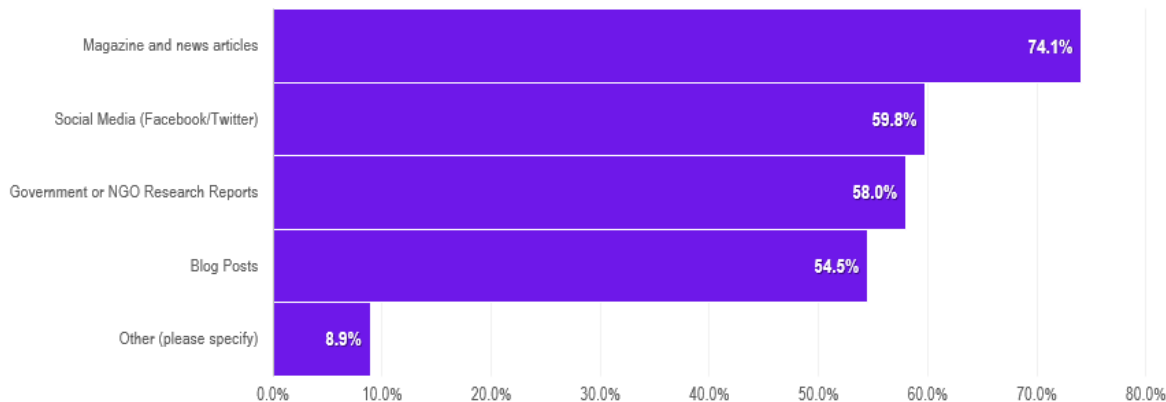
The majority of scientists want their local print collections to stay close by their offices.

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Research Impact: Interest by Outlets

In addition to author indexes and citation counts, would you want to know your research impact in any of the following outlets (check all that apply): 112 Answered, 150 Skipped



Measuring research impact goes beyond the citation for most scientists.

The Natural & Physical Sciences (NPS) Libraries at the Smithsonian consist of several locations, including the Botany and Horticulture Library in the National Museum of Natural History in Washington, DC.

Smithsonian Libraries Adopt-a-Book program: a way to learn, preserve, and raise funds for your library collection



Robin Everly
Librarian, Botany-Horticulture Library
National Museum of Natural History

I gave a presentation on the Smithsonian Libraries' Adopt-a-Book (AaB) program, which raises needed funds for new book acquisition and book conservation. Our AaB program began 10 years ago, first with only the Special Collections libraries. Through the years the program has expanded to include all 21 branches and more recently published books. Many library staff are involved to make it successful, including our Advancement/Fundraising office, an AaB working group, and the branch librarians who do the book selection and coordination of write-ups and photography. I concluded my talk by describing how the program has benefited the library I manage, as well as some of the challenges. I also discussed how participating in the program has allowed me to do in-depth research on some of the books in my collection. From that research, I have found some interesting stories about the book, author, or historical circumstances that I probably would not have normally found out.

Grounding the Botanic Library at Tower Hill

Alena McNamara

Librarian

Tower Hill Botanic Garden

We added two new collections to the Tower Hill Botanic Garden Library this spring in support of Tower Hill's Mission and Values, a Seed Library and an Adaptive Gardening Tool Collection.

The Seed Library seemed a perfect way to foster inclusivity and learning through getting more people gardening, by creating a community of growers, and lowering barriers to trying gardening. I consulted with our Director of Horticulture, got seeds donated from several companies, and will also get seeds from Horticulture to supply the collection. We are taking seed contributions from visitors, too.

The other new collection is the Adaptive Gardening Tools. Related to our garden *The Court: A Garden Within Reach*, which opened in 2015, the Education department acquired a number of adaptive gardening tools that we are now offering for check-out through the Library. They check out for a month at a time so that people can try the adaptive tool, see if it works for them and if they are able to garden with it, before buying. This seemed like a niche and manageable way for us to approach a Library of Things or Tool Library as a small botanic garden library, and supplements area public libraries' tool libraries. Borrowing privileges for both collections are the same as for our circulating books: members and people who are part of an organizational member group.

In addition to the new collections, we have several other projects—completed and in-progress—aimed at making the Library a practical, hands-on, visitor-friendly, and interactive space. It has been a whirlwind year but I am really excited for these new collections and initiatives at THBG Library to take root!

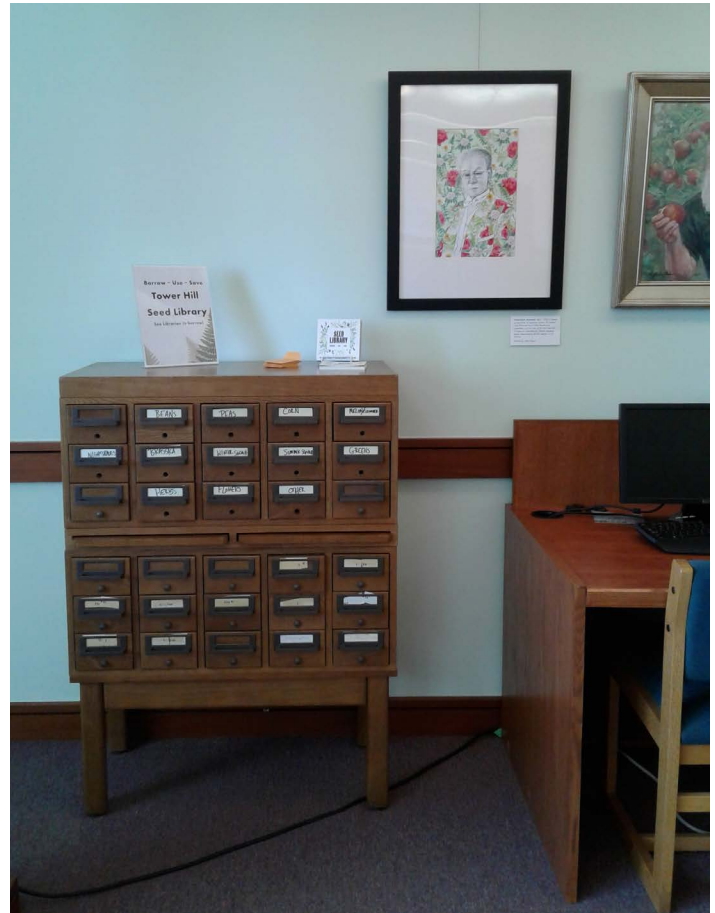
Imag(in)ing Andersen Horticultural Library's Special Collections

Kathy Allen

Librarian, Andersen Horticultural Library

University of Minnesota Libraries

Kathy Allen spoke about several discrete collections housed by the Andersen Horticultural Library that have been digitized over the last few years. She described the digitization proposal process and showed a selection of colorful images from each of these collections, including botanical wallcharts, nurserymen's plate-books, seed and nursery catalogs, 19th-century botanical watercolors, thirty years of Arboretum garden designs, and more.



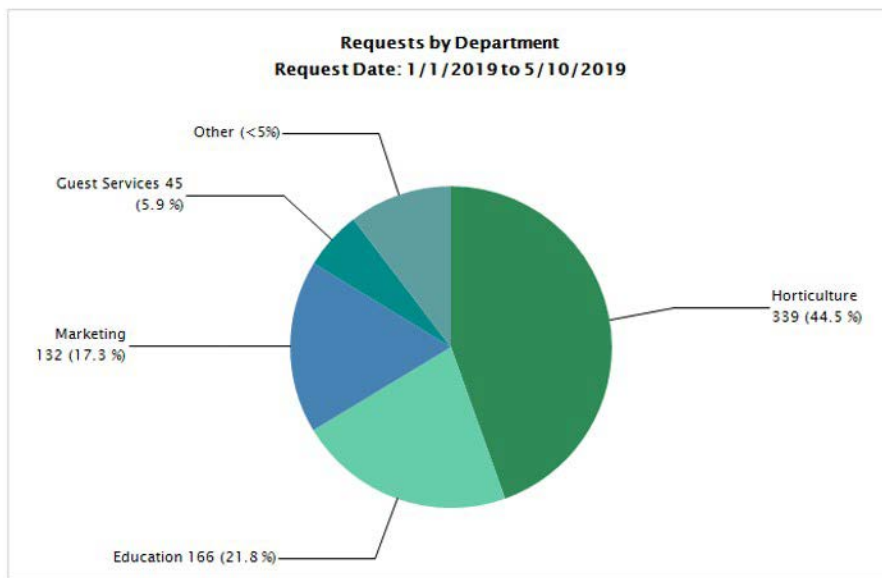
The Seed Library at Tower Hill. Photo courtesy Alena McNamara

Using EOS.Web Reference Tracker to Help Demonstrate Our Value and Impact

Gillian Hayward

Library Public Services and Research Assistant
Longwood Gardens Library & Archives

We know that we provide value and are making an impact as a busy special library, but sometimes the tools we use to communicate that value to others don't show the whole picture. Longwood LIS staff and interns have entered all reference interactions into EOS.Web's module *Reference Tracker* since January 2019. From this data, we can start to answer some of these questions: What departments are we serving? What departments could we be serving better? How much time/money are we saving them? What stories can we tell from the data? We hope that, going forward, we will be able to communicate our value and impact much more robustly by utilizing this tool.



The library is greatly supporting the Horticulture Department, as shown in this graph of reference tracking data for January to May, 2019.

Creativity Walkshops: Outreach through Nature to Reach New Audiences

Kristen Mastel

Outreach & Instruction Librarian
University of Minnesota Libraries

Kristen Mastel shared information about various outreach programs used to gain new audiences from students, staff, and community members through nature-based activities at the University of Minnesota. Nature 30x30 was a partnership with the Nature-Based Therapies program to highlight activities and research and to encourage the community to go outside and explore nature for 30 minutes every day for 30 days. To encourage students and staff to grow their six dimensions of wellness, U of M librarians have engaged in stressbusters that seek to connect students with nature through aromatherapy, nature printing, and more. The latest project to encourage reconnection with nature is creativity walkshops where participants go on a short guided walk and then participate in an activity. While some may see these programs as unrelated to a library, Kristen showed how partnering with other units to support community wellbeing supports the library's mission.

Tracing Honeycrisp's Roots: Rediscovering Fruit Breeding Data through Organization and Preservation

Kathy Allen & Kristen Mastel
University of Minnesota Libraries

Until just recently, there was no record of who the parents of the famous Honeycrisp apple were, a mystery that arose due to poor data management. To better preserve and increase access to the University of Minnesota Horticultural Research Center's 100 years of historic fruit breeding data, U of M librarians partnered with researchers to better organize, describe, and digitize their data. The talk discussed the data management efforts along with stories of how the historical data has been used over time. [Honeycrisp's parents are Keepsake and unreleased cultivar MN1627.]

Women Botanical Artists in 19th-Century England

Charlotte Tancin
Librarian
Hunt Institute for Botanical Documentation
Carnegie Mellon University

This slide presentation showed examples of original art and published work by 19th-century British women botanical artists, presented in context of the times. In the 19th century women's nature-related activities ranged from private pastimes such as embroidery, drawing and painting, and collecting plants and pressing them in albums, to professional botanical art. For those looking beyond the home, the new machine-press book industry led to opportunities to publish. Some women wrote about nature for a general audience, for other women, or for children. Some wrote or drew for personal enjoyment, while others did it to earn a living and support families.

Audiences for plant-related art and writing included people interested in nature, art, gardening, and science. Popular interest in gardening was rising and interest in all kinds of science was growing intensively. Some women wrote to educate women and a general audience on the local flora (Anne Pratt) and the larger plant world (Elizabeth Twining), seeking to reach those with little education. Susan Bury and Margaret Roscoe painted plants growing in the botanical garden at Liverpool. Artists like Anne Everard wrote and illustrated instructional manuals on drawing and/or coloring plant pictures. Jane Loudon created gardening books for women.

But women who wanted to be part of the scientific community ran into bigger obstacles. Science was becoming more professionalized. A lack of parity with men in education helped to keep women's status as amateurs, and amateurs now had fewer opportunities to contribute to science. Some began to make inroads by being hired to illustrate botanical or horticultural works written by men, whether working for family cottage publishing industries (like Sarah and Eliza Maund) or for scientific institutions or publishers (e.g., Augusta Withers, Sarah Ann Drake, Harriet Anne Hooker, Matilda Smith). Some of the latter received a degree of recognition for their work. Regardless of how these artists participated in cultural and scientific interest in nature, we are fortunate that some of their work still exists and is preserved in libraries, archives, and museum collections.

51st Annual Meeting: Table Talks

Charlotte Tancin

Librarian

Hunt Institute for Botanical Documentation

Carnegie Mellon University

Topic 1: Disaster preparedness

There was some discussion of developing disaster preparedness plans and disaster response workshops. Irene Holiman said that Rancho Santa Ana is part of a five-institution group that is developing some workshops, and she asked how others manage that process. Pat Jonas recalled that, while developing a disaster plan at Brooklyn Botanic Garden, they brought in their maintenance and security staff for a demonstration/presentation and showed them where the disaster response supplies were kept. Suzi Teghtmeyer described a water disaster at Michigan State University, and John Reed described one at his and Judy Reed's local library, where, as Friends of the Library, they helped with response. Stephen Sinon reported that at NYBG the conservation staff is in charge of disaster preparedness, and they have distributed copies of a plan to staff. Library priorities are archives and manuscripts, then rare books, and then other material. Response workshops are conducted, and yellow barrels containing disaster response supplies are in collection areas. Barbara Ferry from the Smithsonian said that when the government shut down and workers were furloughed, some collection areas didn't get visited or supervised, and the rare book collection was inaccessible. Now they're figuring out how to handle that next time.

Topic 2: Acquisitions ideas and practices

Rita Hassert said that at the Morton they use Gimlet, which enables reference tracking, hinting where there are holes in the collections, and lets them track plant questions to get an idea of trends. They are also part of the e-book consortium, and they talk with staff and researchers about grant topics to see what's coming up in the field.

Several members reported a preference for buying ebooks over print, while Anna Kongs from Denver said 95% of their users prefer print, and the librarians use free services

Edelweiss and NetGalley. Suzi Teghtmeyer noted that at MSU they prioritize experiment station publications, and she tracks CBHL Annual Literature Award nominations and visits those publishers' websites. Marina Princz uses Powell's in Oregon. Several mentioned moving toward request-driven acquisitions, and asking staff what they're reading and what they need for their work.

Topic 3: Please share one of your favorite collection items

Rita Hassert, Morton Arboretum: Like many, I enjoy a good story -- and our collections are rich with good stories that can engage, inform, and inspire audiences. The stories from our collections that we share might be about the author, artist, publisher, binder, or even who might have been a previous owner of a work. In the collections of the Sterling Morton Library, one of the items that particularly resonates for me is Elizabeth Blackwell's *A Curious Herbal*. The "backstory" of this work has elements of high drama, unexpected consequences, true grit, and yes, tragedy, making it relatable to a wide range of audiences. At face value, *A Curious Herbal* is an extraordinary work, but learning and sharing a bit more about Blackwell's life helps to vitalize her legacy.

Chuck Tancin, Hunt Institute for Botanical Documentation, Carnegie Mellon University: Two of my favorite items are Michel Adanson's heavily annotated copies of Carl Linnaeus's *Species Plantarum* (1753) and *Genera Plantarum*, ed. [e3], 1743. The *Species Plantarum* book was inscribed by Linnaeus to Bernard de Jussieu and then given by Jussieu to his student, Adanson. Adanson was working on his own plant classification system and nomenclature, and he wrote all over just about every page of these books, "correcting" Linnaeus and penning his own thoughts.

Robin Everly: The Smithsonian's Botany Library had a sculpture of Alexander von Humboldt in the library, and former librarian Ruth Schallert was the person who took care of it. Recently the

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art curator was doing a seminar and was asked about it. The sculpture was made in 1860, given to the first secretary, Joseph Henry, and was never accessioned, a situation that is now rectified!

Irene Holiman: At Rancho Santa Ana we have *Mushrooms in Their Natural Habitats* by Alexander H. Smith and William B. Gruber (1949), in 2 volumes (vol. 1, text, vol. 2, illustrations). Gruber was a photographer and he invented the View-Master stereoscope. The illustrations volume opens to disclose a purple velvet-lined case containing a View-Master and 33 reels of View-Master stereo-photographs – you can't tell a book by its cover!

David Sleasman: At Longwood there were some books in the basement, damaged by fire in the du Pont den. One book, an octavo volume in a flat silk box, had water damage. It was *Livre de prières: tissé d'après les enluminures des manuscrits du XIV au XVI siècle* (Lyon: A. Roux, 1886), a reproduction of a medieval manuscript, but an unusual reproduction. The book was woven on Jacquard looms employing the punched-card system, entirely woven in black on sheets of silver-gray silk, text and decorations. The sheets are mounted on paper and bound together. Binding is unique to each copy. There is only one copy listed in WorldCat, sold at the World's Fair in Paris. The problem: how to conserve it? The conservators at nearby Winterthur were astounded, and sent the Longwood staff to the Walters in Baltimore. No conservators—whether book, paper or textile—wanted to touch it. Longwood is now consulting conservators of Asian collections.

Esther Jackson: NYBG has a copy of the *Manual of Vascular Plants of the United States and adjacent Canada*, by Henry A. Gleason and Arthur Cronquist, owned by Arthur Cronquist and repaired with duct tape. It contains pressed plants and Cronquist's annotations; it also contains a note saying that it is his property and there's a reward of \$10 if found. J. Richard Abbott used it to work on the revision of the *Rosaceae* chapter.

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

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Preservation

Using Provenance Information in Preservation, Cataloging, and Library Promotion

Charlotte Tancin

Librarian

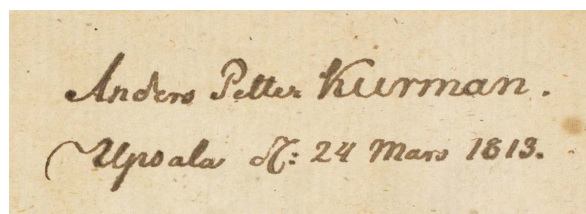
Hunt Institute for Botanical Documentation

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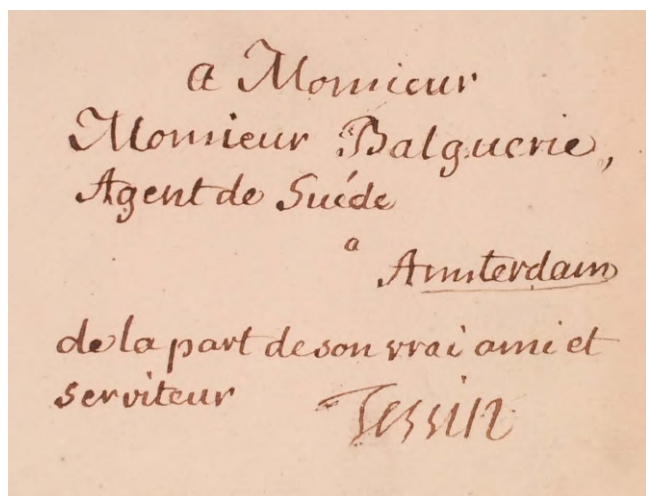
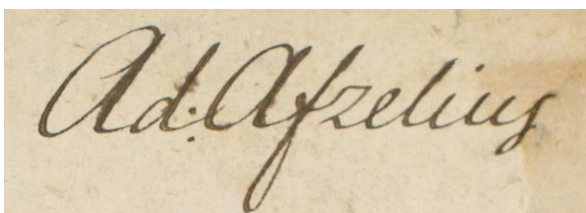
This article builds on the PAC discussion at the 2019 annual meeting in Phoenix. It focuses on books and their provenance—a record of ownership of cultural objects—and how previous owners sometimes leave physical traces on their (now OUR) books. Provenance is relevant for preservation and conservation because each institution's available resources are limited, and decisions are made about storage, preservation, conservation and access based on various criteria. Here we consider three aspects of provenance: how traces of particular individuals or institutions remain visible in some books, how at least some of those traces can be documented, and how some of these special features of your books can be used to manage your collection, engage researchers and library users, and benefit your library. Note: Four of my images are 18th-century examples, but a lot of this also applies to modern books.

SECTION 1: A KIND OF PAPER TRAIL

A book doesn't originally come with anything other than itself – its own paper, text, illustrations, binding. Many owners never mark their books at all, while others find it irresistible to have a book in their hands and not leave their mark on it in some way.



HANDWRITTEN EVIDENCE: Sometimes an owner's signature is accompanied by a place and/or date. If they thought of their collection as their personal library, they might even add their own item number. But even just a simple signature can sometimes be a standout feature, and sometimes a book will be signed by successive owners over time, showing parts of the book's journey.



When a library has multiple copies of a work, provenance information can help determine which copy to keep, and association copies are one aspect to consider. Association copies, whether old or modern, can sometimes show fascinating connections between individuals through inscriptions and dedications. They might be inscribed by and/or to someone known in the field. This could be a note between a professor and a student, or from one co-author or collaborator to another, or by a well-known botanist, horticulturist, or garden designer inscribing a book to someone who later donates it. Not every inscription will be significant to the holding library, but all are worth examining.

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How previous owners have used the book can also sometimes be seen. Although merely reading the book does not leave visible traces, sometimes people leave written breadcrumbs. These might be annotations: underlining, marginal notes, crossing out text and “correcting” it, doodling a little arrow or pointing hand in the margin to highlight something. Sometimes annotations remain anonymous. Sometimes they match the handwriting of an owner’s signature. We might know who that owner was, or we might have no idea who that person was other than their name, or, more maddeningly, it matches but we can’t decipher the signature.

Additional markings sometimes come from booksellers, written in pencil on the inside front cover, indicating how bibliographically complete the item is (does it have all of the pages, all of the plates, etc.); sometimes the dealer’s name is also included somewhere on the inside covers, making that an explicit piece of the book’s known journey.

There is increasing interest in learning how to decipher difficult-to-read signatures and other notes, and libraries, archives and herbaria are posting unreadable handwriting images to Twitter, Facebook, Instagram and other sites to solicit advice. Some have initiated online transcription projects, like the Transcribing Torrey project reported by Esther Jackson (LuEsther T. Mertz Library, New York Botanical Garden) asking for online volunteers to help transcribe documents. Amy Kasemyer (Jepson Herbarium, UC Berkeley) uses Twitter to get help in deciphering herbarium labels. Kathy Crosby would like to see script character recognition available online, like facial recognition for handwriting. Janet Evans (McLean Library, Pennsylvania Horticultural Society), shares an article (see Resources, below) about how cursive handwriting is no longer routinely taught in schools, and what that means for future generations being able to read the historical material in our archives.



BINDINGS: Sometimes the book’s covers also tell a tale. The book might have been bound by a known binder, or for a known person. It might have a modern, artistic binding. An elegant rare book might be tooled with an armorial binding, locating the book historically in a particular time and place. Also, sometimes original printed paper wrappers have been kept and bound in with the book, retaining bibliographic evidence that is often otherwise lost – a reason to keep that copy if you have two.

INSERTED EVIDENCE: We have a number of late-19th and 20th-century books in our library that contain a letter or other documents tipped in (affixed), showing some piece of the book’s story – given to a previous owner, or acquired by a previous owner in some particular way, or important to the owner for some connection with another individual.

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BOOKPLATES AND PRINTED OR EMBOSSED STAMPS: Some of you will remember the PowerPoint talk about bookplate research that Janet Evans gave at a CBHL annual meeting a few years ago. There is so much of interest that can be discovered from bookplates, also sometimes called “ex libris” (Latin, from the library or book collection of). Many are illustrated, and some contain obscure quotations, initials, or other hard-to-decipher owner designations. You might find that an intriguing bookplate was created by or for someone well-known, or that an arcane-sounding library turns out to have been that of a collector or a university or other organization. Janet offers links to several useful resources (see Resources, below). Owners’ markings might also be ink stamps or embossed stamps.

DONOR BOOKPLATES: Today many libraries create donor bookplates that they affix to the inside front of books that come to the library as gifts. Some only use these for large gifts and collections, while others use them for all gifts. This is a wonderful way to mark such books, recognizing and publicizing the donor and the gift, and reflecting well on both the donor and the library as worthy recipient. Having and promoting a donor bookplate for your library can increase donations.

SECTION 2: IDENTIFYING, DOCUMENTING, STORING

Many libraries will have at least some items with owners’ markings. If you wanted to explore, manage and capitalize on this aspect of your collection, you could put together a project to look at what you have, decide whether and how to capture and share information about it, and consider whether at least some of these items might benefit from a different storage/location. If you have a group of books that all came from a particular donor, some of the suggestions here might also be useful for those.

IDENTIFYING: One approach could be to devise a project that could be done by a student worker or volunteer, picking some part of your collection and looking at books to see whether they contain bookplates and perhaps also other marks by previous owners. Decide on what the worker should look for and how they should record the information. Although in an ideal situation the entire collection could be methodically checked, in many situations that is not feasible. Think about different approaches: books from a particular time period, from a particular subject area where there might be many gifts as well as purchased books, or from particular donors. Be sure to document the project’s rationale, scope and methodology so that it could be continued later by others.

This is also an opportunity to create a procedure for capturing provenance information for new acquisitions as they are processed.

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DOCUMENTING: If you don't already have one, you could consider creating a formal or informal provenance file in your library, based on physical evidence in the book. An example of a simple formal file is a database listing author, title, date, call number, and [selected] traces of ownership. That information could be reviewed and then given to a cataloger who adds the information to the online catalog. The file could also be shared internally with staff. Links to a few examples are in Resources. If your library files include auxiliary information regarding previous ownership, that could be noted in a separate category. Auxiliary sources could include the dealer's catalog entry or correspondence, donor correspondence, or documentation that came with the book.

An informal provenance file could be file boxes containing envelopes or folders, each labeled with citation and call number and containing any documentation or inserts that were found in the book. The reason to make such a file is that inserted material could otherwise be lost. Such files are incomplete but can be valuable. In a more limited way in terms of recent provenance, some libraries don't keep such a file but they do keep lists of gift books, or have a way to retrieve that information from accession records. Some gift books are new but others were previously owned and might contain provenance traces.

Increasingly libraries are adding provenance information to their catalog records. At the PAC meeting in Phoenix in June 2019 there was some discussion of how libraries do this, including using controlled and/or free text fields in MARC records and using Wikidata, a free platform. Some information in OPACs might be searchable only by staff, such as where something was purchased and for what price. Adding provenance information to records not only improves record-keeping and information sharing but it also enhances the value of the book itself as a cultural object.

As Rita Hassert (Sterling Morton Library, Morton Arboretum) cautions, there can be limitations on doing this for libraries who are part of consortia and who might not be able to add local notes to catalog records; local notes could be added to item records, but those might not be searchable, or at least not outside the organization. Some libraries just keep a separate file for staff use that tracks whatever kind of provenance information is significant for them. Remember that local information added to records via OCLC only shows up in WorldCat if you're actually contributing an original record; otherwise it only shows up in your catalog.

Here are examples of how some of us are including provenance information in MARC records:

- 561 field for provenance
- 590 free text field for various kinds of information, like previous owners and donors, annotations and various bookplates and stamps, noting if part of a special collection, etc.
- 696 field for items from a single donor and/or for bookplates
- Adding source/acquisitions information to an order record connected to the bibliographic record but only searchable by staff

Whether information is in a controlled field or a free text field, controlled vocabulary can provide linked searchability. Gillian Hayward at Longwood Gardens notes that the advantage of using controlled fields in MARC records rather than just free text fields is the power of linked data and its potential to be connected with other data and found and interpreted by machines. Whether information is findable via Google search is another issue to consider.

The increasingly interdisciplinary nature of research can be a rationale for noting names of any previous owners whose names appear on the book, not only those of known donors, known historical individuals, or important persons in the field.

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Rita Hassert also notes that decades ago at the Morton subject headings for special collection items were omitted from catalog records due to security concerns. I can add that at Hunt Institute until the last decade we did not cite call numbers beyond our catalog records for similar reasons. The changing landscapes of research and technology have led to changes in practices at both libraries. As Rita comments: "Always try to be mindful that current decisions/procedures/practices can impact future access."

STORING/PROTECTING: In terms of preservation and conservation, identifying special items can show you where your library would benefit from some additional preservation efforts, and in some cases also suggest conservation work for selected items. Some collection items might warrant being physically segregated from the rest of the collection. This could include rare books, all books from a particular donor (given as a collection at once or over time), signed copies, and so on. Some such separated material could still be circulated, while other items (like rare books) are best used only on-site and preferably under supervision. At Longwood they keep author-signed books shelved separately but available for circulation. Separating special items can make them easier to find and can facilitate their protection. It can also raise the profile of the items (e.g., via signage) and the special collection in ways that benefit the library.

SECTION 3: EXPANDING YOUR OUTREACH

Finding and recording provenance information can bring into focus previously unknown aspects of your collection, and help you to share some of that information. Identifying and publicizing special aspects of your collection not only highlights items that are unique, valuable, or important to your users in some way, but it also enhances the reputation of your library. Exhibitions, articles, blog posts are examples of ways to promote special items. You can celebrate particular donors (or all donors!), showcasing gift books and explaining why they were welcome additions to your collection. You can trace something about the history of your collection or your library through showing how selected items came to you and why they were important additions. You can highlight aspects of your collection that are underused or not very visible. This could help you to reach a new audience and bring new users to your library, whether online or in person. It can also stimulate other libraries and organizations to consider your library as a potential collaborator for exhibitions, panel discussions, and public events of various kinds. And it could encourage past, present, and potential donors to consider making gifts to your library, whether in the form of collection items or financial or other resources to help the library in its work, including preserving and protecting the collection.

RESOURCES

Reading handwriting:

Debra Bruno - "The National Archives has billions of handwritten documents. With cursive skills declining, how will we read them?" *The Washington Post*, June 17, 2019 (shared by Janet Evans)

https://www.washingtonpost.com/lifestyle/magazine/the-national-archives-has-billions-of-handwritten-documents-with-cursive-skills-declining-how-will-we-read-them/2019/06/14/cbc44028-5c92-11e9-9625-01d48d50ef75_story.html

Bookplate research:

Courtesy of Janet Evans who comments: "These are all quite visual. There are also good older catalogs in the public domain that are sometimes useful. Bookplate research is now immensely easier because people love to put bookplates on the internet."

POP - Provenance Online Project blog - University of Pennsylvania and others Blog

<https://provenanceonlineproject.wordpress.com/>

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POP - Provenance Online Project Flickr site

<https://www.flickr.com/photos/58558794@N07/albums>

(the collection is searchable, but not intuitive)

Pratt Institute Libraries ExLibris Collection on Flickr

<https://www.flickr.com/photos/prattinstitutelibraries/sets/72157613160345964/>

Houghton Modern Flickr site

<https://www.flickr.com/people/houghtonmodern/>

Bookplates at Yale - Research Guide

<https://guides.library.yale.edu/bookplates>

V&A – Victoria and Albert Museum – blog on bookplates

<https://www.vam.ac.uk/blog/caring-for-our-collections/bookplates>

Two examples of provenance documentation projects:

Provenance Notes and Tracings, Beinecke Cataloging Manual

<http://beinecke1.library.yale.edu/info/bookcataloging/proven.htm>

Harvard - Houghton Library printed book provenance file, A-D

<https://hollisarchives.lib.harvard.edu/repositories/24/resources/2763>

Image captions:

Page 19: In: Nikolaus Jacquin, *Index Plantarum, quae Continentur in Linnaeani Systematis*, ed. 14 (Vienna: Typis & sumptibus Christiani Friederici Wappler, 1785) - Signatures of Linnaeus student/apostle Adam Afzelius, and Anders Petter Kurman, Upsala, 24 Mars 1813.

Page 19: In: Carl von Linné, *Museum Tessinianum*, ... Holmiae: Laurentium Salvium, 1753. Catalogue of the natural history collection of Carl Gustav, Count Tessin, inscribed to Pierre Balguerie, Swedish Consul at Amsterdam.

Page 20: Peter Simon Pallas, *Flora Rossica* (Saint Petersburg: J. J. Weitbrecht, 1784–1788). Volume is bound in imperial red and decorated with the Russian arms of crown and double eagle.

Page 21: Rachel McMasters Miller Hunt bookplate: Designed by Sara B. Hill in 1913, engraved by Alfred J. Downey. This design copies the open book in Durer's Erasmus of Rotterdam portrait. Rachel Hunt asked Sara Hill to design the landscape, and to add a lamb in the foreground because Rachel means ewe/lamb in Hebrew.

Image credits:

All images courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA.

CBHL Members' West News

Compiled by Beth Brand
Head Librarian, Schilling Library
Desert Botanical Garden

Library Move Update from Denver Botanic Gardens

Allaina Wallace
Head Librarian, Denver Botanic Garden

The Helen Fowler Library is now officially temporarily closed. Moving a library is a challenge like no other. Many of you have been through this process. Some of you have not yet had the experience. It tests your patience and can drive you to accomplish tasks that under other circumstances you wouldn't even consider. In our case, it strengthened our already cohesive team, emboldened us to think differently and think bigger.

A move plan is a constantly changing living document. In order to quantify the process, I count the official start of this process at the point where we actively began tasks with the goal of completing them before the move. Assessing the main circulating collection was that first task. We developed an assessment and deaccessioning process over several weeks. It worked so well for us that we shared the process in a presentation at the Colorado Association of Libraries 2018 conference.

Over time, other construction tasks began to drive some of our decisions. For example, I needed to determine how much new shelving we would need in the new library. While working through that process, I realized we did not actually know how many oversized books were in the collection. We had a section for oversized books but it wasn't adequate. Many oversized books were still interfiled with the regular sized collection. That shifted our assessment immediately. We recruited a volunteer to measure books and flag any that were oversized so we could count them and then assess them. All of the books were measured and flagged. We were however unable to complete that assessment. We soon learned this would be the norm for the remainder of the move project.



Library collection at the storage facility. Photo courtesy Allaina Wallace

Over a period of 22 months we assessed, inventoried, packed, and moved offsite to safe, secure, climate-controlled collections storage a total of 2,250 boxes.

- 449 boxes of archival collections
- 564 boxes and trays of magazines, periodicals, and other serials collections
- 960 boxes of the main circulating collection
- 277 boxes of rare books and special collections

That doesn't include the numerous boxes of office supplies and files, office equipment, furniture, and other materials that were sent to other storage locations. Color-coded labels, spreadsheets, and diligent staff kept things in order.

What are we doing now? We are staying visible in temporary office space near the information desk. We've kept a small collection to represent the types of materials and subject areas we will have in the new library. We are also encouraging any visitors

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to sign up for eBooks. Our Gardening Help master gardener volunteers have regular hours in our office. During this transition period, we are also thinking about the move in process. Most of our time is spent discussing the new library – how we plan to use the space, policies and procedures, and new programming ideas. We have long lists of fun future programs and titles for our opening day collection. We would welcome any suggestions from CBHL members!

The anticipated opening of the Freyer-Newman Center for Science, Art and Education is Spring 2020!



Above: Signing the final beam of the new building. Below: A team-building hike at our Mount Goliath campus at 12,000 feet. Photos courtesy Allaina Wallace



Two New Publications from BRIT Press

Barney Lipscomb

Leonhardt Chair of Texas Botany

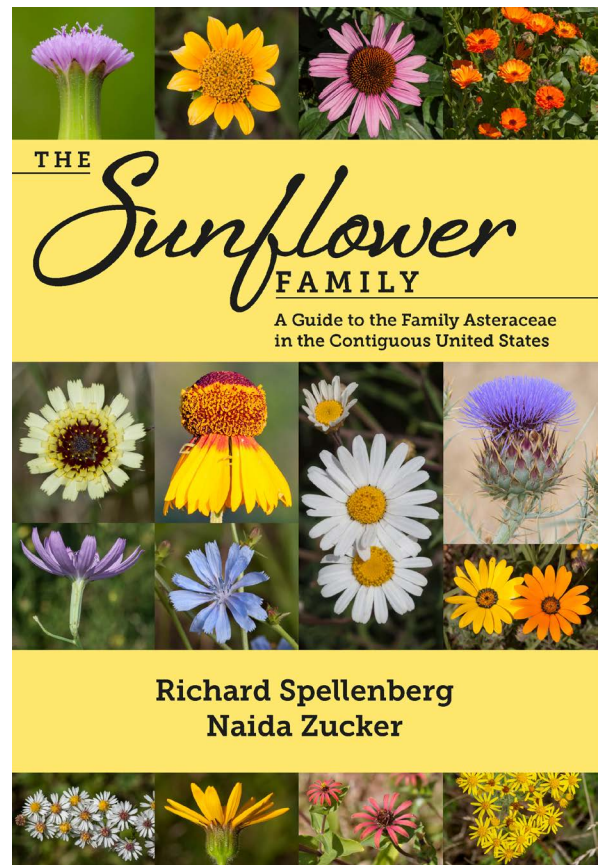
Botanical Research Institute of Texas

The Sunflower Family: A Guide to the Family Asteraceae in the Contiguous United States, by Richard Spellenberg and Naida Zucker

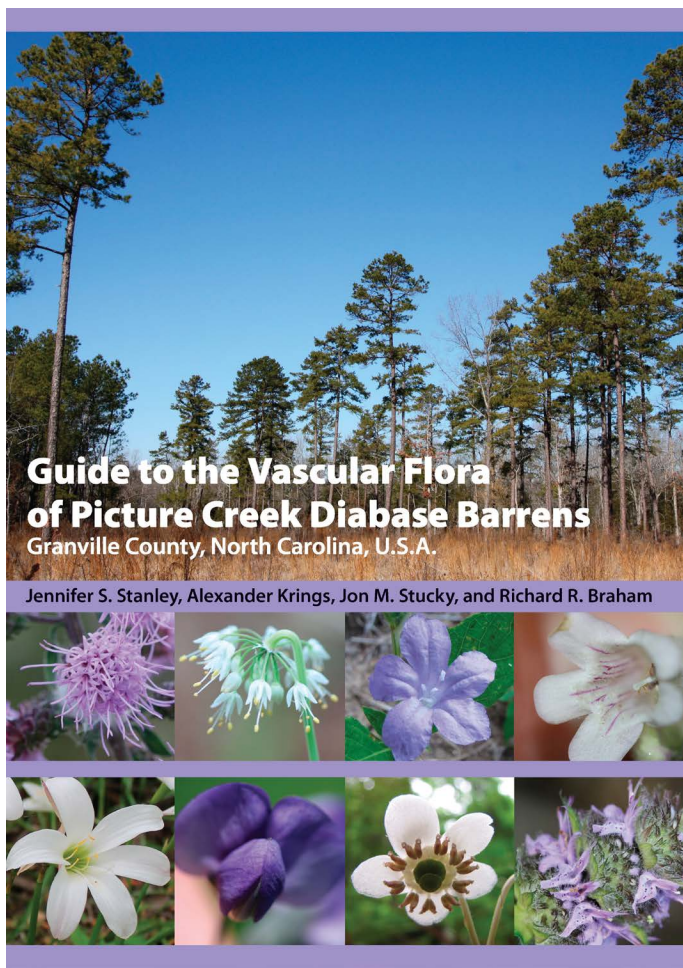
Developed for wildflower enthusiasts, students, land managers, teachers, and other non-professional botanists interested in plant diversity, this book is the only comprehensive identification guide to the Sunflower Family of the contiguous U.S. and southern Canada. Here, 1,765 photos help identify 428 genera and nearly 700 species of sunflowers, daisies, asters, and their relatives found outside of cultivation.

<https://shop.brit.org/products/thesunflowerfamilyaguidetotheasteraceae>

6.5" x 9.5" | 574 pages | 1,765 color photos, mostly by authors | flexbinding | ISBN 978-1889878-65-2 | 31 July 2019 | Bot. Misc. No. 52 | \$45.00



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Guide to the Vascular Flora of Picture Creek Diabase Barrens, Granville County, North Carolina, U.S.A., by Jennifer S. Stanley, Alexander Krings, Jon M. Stucky, and Richard R. Braham

A current and comprehensive assessment of the floristic diversity of Picture Creek Diabase Barrens (PCDB)—a biologically unique area located in the northeastern Piedmont of North Carolina in Granville County—is vital for the development of successful management and conservation strategies. A total of 676 species and subspecific taxa (48 of these rare) from 113 plant families have been compiled for this comprehensive guide to the area.

<https://shop.brit.org/products/guidetothevascular-floraofpicturecreek>

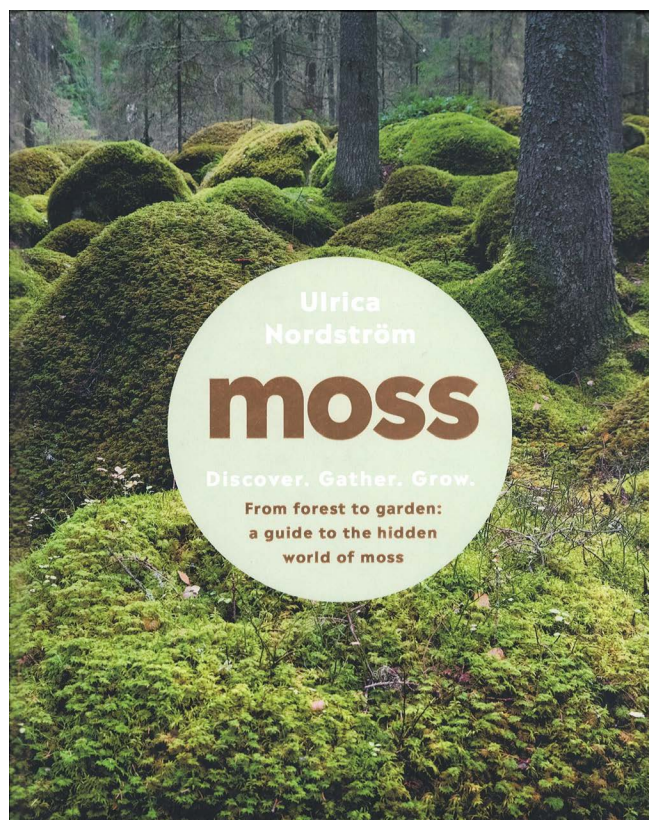
7" × 10" | 367 pages | 300+ color photos | soft cover
| ISBN 978-1889878-52-2 | July 2019 | Bot. Misc. No. 51 | \$45.00

Book Reviews

Gillian Hayward, Book Review Editor
Library Public Services and Research Assistant
Library & Archives, Longwood Gardens

Moss: From Forest to Garden: A Guide to the Hidden World of Moss by Ulrica Nordström. New York: Countryman Press, September 2019. 192 pages, color photographs and illustrations. Hardcover, \$22.95. ISBN: 9781682684832.

As the rookie CBHL Book Review Editor, my first order of business must be to thank Pat Jonas for her tenure of thoughtful, informative guidance through the world of botanical and horticultural literature. Thank you, Pat! I've decided to start my tenure small – very small, in fact, with the tiny world of mosses. Writer and plant artist Ulrica Nordström's upcoming *Moss: From Forest to Garden: A Guide to the Hidden World of Moss* caught my eye when I was searching for a candidate for my first book review. I've always admired the beauty of a velvety, mossy forest



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floor, but hadn't given mosses much in-depth thought until Longwood hosted Robin Wall Kimmerer as our Community Read author in 2015 for her lovely and poetic *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Kimmerer, an enthusiastic bryologist (a botanist that studies mosses), also penned a scientific and personal look at mosses in her 2003 *Gathering Moss: A Natural and Cultural History of Mosses*.

Moss: From Forest to Garden opens with a quote from Elizabeth Gilbert's fascinating novel *The Signature of All Things*, about a 19th-century female botanist who studies mosses (Kimmerer was a consultant): "... Now the miniature forest below her gaze sprang into majestic detail... This was a stupefying kingdom. This was the Amazon jungle as seen from the back of a harpy eagle." Nordström shares the teenage genesis of her own moss enthusiasm in the preface and indicates the book's purpose is to introduce and spread knowledge in order to foster an appreciation of mosses. The book has a wide scope – sections on the botany, horticulture, and traditional uses of moss, profiles of moss aficionados and moss gardens worldwide, and indoor and outdoor moss projects. On the surface it may seem that this is too wide a scope for a relatively small monograph, but Nordström's enthusiasm is contagious, and I would be surprised if the casual reader couldn't find something here to excite them about moss.

There are lush, green photos by Henrik Bonnevier throughout, especially effective in the sections describing public moss gardens. In addition to a large section on Japanese moss gardens, Portland Japanese Garden and Bloedel Reserve in the United States are featured, along with informative interviews with their gardeners. Bob Braid of the Bloedel Reserve is an advocate of the mossöl method of sowing moss: collecting and drying pieces of moss, mixing them together with beer (to make a sort of moss cocktail), then spreading them where they are hoped to be established. In the section on outdoor projects, Nordström later describes other liquids that can help moss grow - including sour milk and water from over-cooked rice. The section on indoor moss projects offers clear instructions, plentiful images, and detailed materials lists for several small-scale projects sure to please amateur growers.



Venus flytraps in a mossy bed in Longwood's Fern Passage. Photo courtesy Gillian Hayward

Nordström is from Sweden, and some practicalities in the book are more directed at Swedish and British readers. In the section "How to Pick Moss," for example, she discusses Sweden's Right to Public Access of countryside, and British law relating to collecting plants on private property, but nothing relating to US law regarding collection. There are detailed descriptions, photographs, and illustrations of ten common species of moss (of the approximately 20,000 on earth), including their distribution – which does include North America for some species. Nordström has chosen to include the traditional grouping of true mosses, liverworts, and hornworts in her discussion of bryophytes, even though current taxonomists only include true mosses in the group.

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Moss: From Forest to Garden may ignite an interest in your readers for these diminutive beauties. It may inspire them to take a closer look at the mosses they encounter every day, to seek out a public moss garden to visit, or to grow moss themselves. I have been taking a closer look at the ways mosses are used at Longwood on my lunchtime walks, and at the moss growing in my neighborhood while on my daily dog walks. My crafty side is considering a mossy terrarium planting. As a book that seeks to be both inspirational and practical, it achieves the author's goal, and does so in a visually pleasing package.

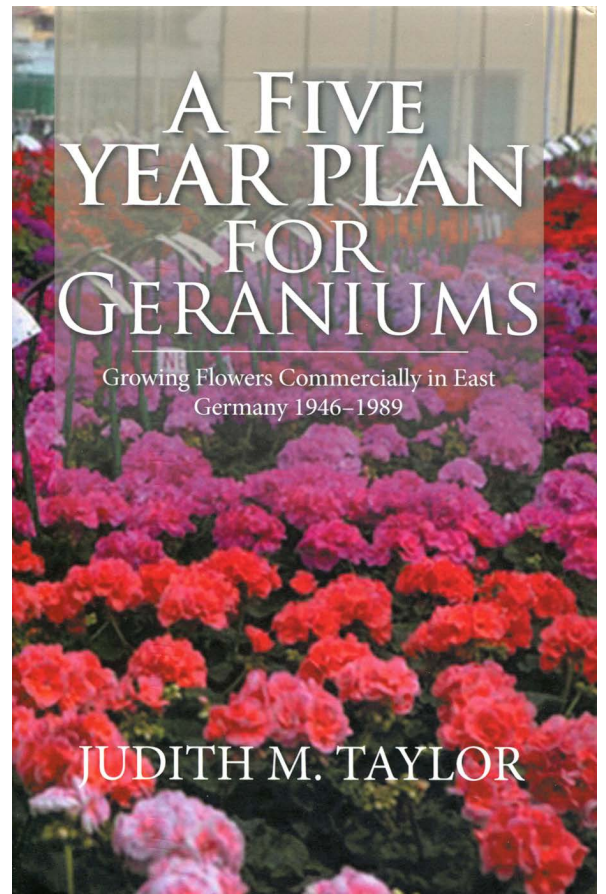


Chrysanthemum x morifolium bonsai with mossy carpet.
Photo courtesy Longwood Gardens

Charlotte Tancin
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A Five Year Plan for Geraniums: Growing Flowers Commercially in East Germany 1946-1989, by Judith M. Taylor. Bloomington, Indiana: Xlibris, 2019. xxvi, 215 pages, maps, portraits. ISBN 978-1-9845-7618-7 (hardcover, \$29.99), 978-1-9845-7617-0 (paperback, \$19.99), 978-1-9845-7616-3 (ebook, \$3.99).

Judith Taylor has published several books based on her research on plant breeders of the past who should be remembered for their work and their plants. Now in *A Five Year Plan for Geraniums* she gives us a historical view of what it was like for commercial flower growers in East Germany trying to maintain their businesses in the aftermath of World War II and through the Soviet occupation that split Germany and isolated East Germany from the Western world. This is a real eye-opener regarding how floriculturists tried to do their work in the midst of a completely new political and economic system unlike anything they worked with before, although some did have a foretaste during the Nazi regime. It's one thing to know in a general way that something like this happened, and quite another to have a view from the inside, which is what Taylor was given and has researched, and what she gives us.



The book begins with an acknowledgement of the work of Klaus Hoffmann (b. 1938), a horticulturist who worked in nurseries under Socialism and in the aftermath of German reunification and who wrote a history of East German floriculture spanning more than two centuries.

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Taylor commissioned a translation of the book and used it as a basis for *A Five Year Plan for Geraniums*, along with other writings and interviews, including a memoir by Wilhelm Elsner (1921-2013), whose nursery specialized in pelargoniums/geraniums. Taylor decided to write about East Germany because Hoffmann encouraged her use of his work as a basis; East Germany dominated eastern Europe during this period; and the Germans kept very good records, which enable histories like this to be written.

The central theme of Taylor's book is that the remote planning imposed on the floriculture industry in East Germany (and other Communist-controlled countries) ignored local realities, market values, and the knowledge of local experts, and it doomed most of these businesses to failure. The book's title is a tongue-in-cheek reference to such planning and its five-year targets, regardless of whether or not there actually was an explicit plan for geraniums. The model developed for industrialization and redistribution of wealth was collectivization and centralized planning. All local decisions and actions were second-guessed and controlled by remote authorities in the USSR and their representatives in East Germany who imposed Soviet will through force, intimidation, seizure of property, and sometimes imprisonment and/or death.

Taylor's introduction gives an overview of the post-World War II politics that played out in Germany and how the Soviets came to assume control of East Germany and a bloc of eastern European countries. The main text presents a history of East German floriculture, focusing on the eastern provinces of Saxony, Thuringia and Saxony-Anhalt, and particularly on the great flower centers of Erfurt and Quedlinburg, as well as Berlin and Dresden. The first four chapters (25% of the text) give a general history of ornamental horticulture and floriculture in Germany and then pivot to how agriculture and horticulture were handled and transformed in East Germany after the war. Chapter 4 looks at reunification and how the abrupt change from Soviet rule to freedom pulled the bottom out and left many East Germans wondering what to do and how to handle life and work now that the Soviet rules were gone. For many, resources and strengths that would have helped them to take advantage of reunification had been destroyed or nearly destroyed by Soviet control.

The remaining 75% of the text examines regional floricultural history and individual businesses, looking at individual floriculturists and their work, and how they were changed by Nazi control and/or Soviet control and/or reunification. These stories range from a paragraph to several pages each, some of these businesses stretching back to the 18th century. Although a number of themes run through all of these stories, not every person or every business was affected in exactly the same way, and it is instructive to read about how local factors (environmental, economic, political, cultural) shaped the trajectory of each business in a different way. This is a fascinating and sobering story that will help readers to understand what these flower breeders and sellers have gone through, and to appreciate the systems that support businesses in the West today. Of course, it can also be seen as a warning about political and economic realities and how things can shift with enormous and penetrating consequences. In her conclusion Taylor comments: "History is made of grand sweeping phenomena and local events on the ground. Both are necessary to understand what took place."

The book includes three maps (the region post-World War I in 1918, Germany pre-World War II in 1939, and Eastern Europe and Germany in 2017), references and an index. Highly recommended for libraries and individuals with an interest in horticulture, floriculture, and history.

Member Spotlight

Editor's note: This new section is intended to help all of us in CBHL get to know our fellow members better. We hope to feature a different CBHL member in each issue. To suggest a member to feature, please contact newsletter editor Judy Stevenson at jstevenson@longwoodgardens.org.



Gillian (left) with long-time volunteer Mary in the Library at Longwood Gardens. Photo courtesy Longwood Gardens

Gillian Hayward

Library Public Services and Research Assistant

Library & Archives, Longwood Gardens

1. Where do you work and what do you do there?

I work in the Longwood Gardens Library as the Library Public Services and Research Assistant. I manage the day-to-day operations of the library (David Sleasman is Director of Library and Information Services, which includes the library, archives, plant records, and digital image library). My many and varied duties include supervising 1-2 interns and 6 volunteers, and managing circulation, reference, acquisitions, serials, eBooks & databases, and cataloging. In addition, I help to manage our large Community Read program, which is entering its seventh year. We choose a book each year, generally related to plants/gardens/nature, and we and our community partners (including 116 public library branches from 7 area systems, and many museums, gardens, and conservation organizations) plan programs based on the book. It's a lot of fun, and a lot of work, but very rewarding.

2. What's the career path that got you there?

My career path is a winding one. I have a B.A. in Theatre, and managed the box office and subscriptions at a local professional theater for 7 years. After my daughter was born, I worked part-time at a local newspaper in the advertising department. Wanting to get away from the failing newspaper business and its deadlines, I looked for something part-time in one of our many local cultural organizations, and landed at Longwood in 2005. I started as a tour guide, and when I needed more hours was asked if I'd be interested in doing some clerical work for the library. I loved it from the start, and have taken on more responsibility as the years passed, learning an immense amount on the way. I've been full-time for the last few years, and I recently earned my MLIS online, from Kent State University.

3. What does a typical day at work look like?

We are behind the scenes of Longwood because we are physically removed from the public area of the gardens, so we serve Longwood's staff, students, and volunteers. On any given day I might be ordering materials, cataloging, answering reference questions, supervising interns and volunteers, and attending Community Read meetings. There really is no typical day, but that's one reason why I love my job. David keeps things interesting!

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4. What's your favorite part of your job?

That's a tough question. I'm a little bit of a cataloging nerd – it truly makes me happy to organize information. That's also been the most challenging aspect of the job to learn, and I will never know everything about it. I love the Community Read, especially bringing in the author each year. I also really enjoy working with Longwood's students. They are in the library regularly, and helping them is quite rewarding.

5. What's your earliest garden-related memory?

My mother was British, and my dad was a county extension agent's son and writer for *Farm Journal* magazine, so we always had a garden of some sort. I had a little corner rock garden of my own, and always loved being allowed to choose the plants for it – early favorites were alyssum, zinnias, and marigolds.

6. What's your favorite plant and/or book?

I love memoirs (especially food and travel related) and literary fiction. I don't have one favorite book – I love too many of them. I've always been drawn to daisies of any kind – they just seem happy (and perhaps I like their symmetry).

The Council on Botanical and Horticultural Libraries, Inc., Newsletter is an official publication of CBHL, an international organization of botany and horticulture libraries and others supportive of CBHL's goals. ISSN 1543-2653 (print version, to June 2019); ISSN 1545-5734 (electronic version); published on the Council's website: <http://www.cbhl.net/>. The CBHL LibGuide is <http://cbhl.libguides.com>.

Submissions are welcome according to the following schedule: March issue (copy due 1/15), June issue (copy due 4/15), September issue (copy due 7/15), and December issue (copy due 10/15). Articles may be submitted to Newsletter Editor Judy Stevenson, jstevenson@longwoodgardens.org. Newsletter team: Publications Committee Chair Amy Kasameyer, akasameyer@berkeley.edu, Editor Judy Stevenson, Proofreaders: Staci Catron, SCatron@atlantahistorycenter.com, Jennie Oldfield, JOldfield@atlantahistorycenter.com, and Kathy Allen, kallen@umn.edu.

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