

## From the President

Mark Stewart  
Library Services Manager  
Peterborough Public Library

First things first, we all owe a huge thank you to Rob-in Everly, Barbara Ferry, and the Smithsonian team for organizing our Annual Meeting two years in a row, under very trying circumstances. A huge thank you as well to the unstoppable Esther Jackson for keeping everyone on track as Secretary these past five years, and to Anita Kay for all her work and dedication on the Board. We welcome our newest Board Member, Brandy Watts, who has taken over as Secretary.

This past year and a half have been a rough go. We're all dealing with the fallout of COVID-19 on our mental health, physical health, workplaces, and budgets. It's been an exhausting time of continuous adaptation and change. Now, as vaccinations continue to rollout around the world, we are beginning to move into a different world, and we must figure out what to make of it.



Through it all, there has been a resurgence in home gardening. Seed companies couldn't keep up; people are planting vegetables like it's WWII; the native plant movement is buzzing. COVID presented an opportunity to examine priorities and it seems that plants and gardens have risen a notch or two. Now, as the fog of COVID begins to clear, our attention will once again be called to the even more existential threats of climate change and biodiversity loss.

For botanical and horticultural libraries, this is our time. The level of plant knowledge in Western society is low, but the level of interest is high.

The COVID-closure of Toronto Botanical Garden last year eventually forced me to find new work. In late 2020, I started as the Library Services Manager at Peterborough Public Library. I'm beyond excited to have access to the wide, new audience that the public library provides. One of my new colleagues here is a Master Gardener. She's been waiting for the right opportunity to rip out the *Euonymus*, *Vinca*, and *Hedera helix* landscaping in our spacious "Library Commons" garden. Oh yes, you bet that's happening. We're putting in a native plant and food garden this season. The new space will provide community partner opportunities with green groups, increased relevancy for the public library in the new era of sustainability, educational space for library programs, a steady seed supply for our seed library (yes, that's happening

too), and of course, the public library's newest reference collection: the plant collection.

Whenever I've mentioned working as a librarian at a botanical garden, "They have a library?" is the inevitable response. This question always made me feel like a little seed, frustrated without water, dormant. As the world emerges from COVID, I urge plant librarians to "go public," seek partnerships and a wider audience, because right now, the world needs exactly what we're holding.

Mark

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# Preservation: Understanding Bookbindings, part 2

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*Editor's note: This article is a continuation of "Preservation: Understanding Bookbindings" which appeared in the December 2020 CBHL Newsletter, No. 159. Kathy Crosby and Chuck Tancin continue their discussion highlighting some of the bookbindings in their respective collections at the Brooklyn Botanic Garden (BBG) and at the Hunt Institute for Botanical Documentation of Carnegie Mellon University.*

## A Speculation on Some Decorative Aspects of Bindings

Kathy Crosby

Stepping away from the very fine blind-stamped binding and very simple paper and limp bindings we talked about last time, this time I decided to explore some other, sometimes less impressive or elegant, yet traditional decorative practices with interesting history. Practices that show bookbinders involved in their craft in ways distinct from the content of a book—something personal to them, their shops, or their guilds.

There are many examples of books in Brooklyn Botanic Garden's collection with decorated edges—most are "sprinkled" in reddish tones or are a solid block of red; a few, in my inventory so far, are yellow, blue-gray, green, or marbled and some are gilt edged.

My initial reaction to this practice was that this was likely done to protect the edges of books from



*Above: Example of solid red edge and mottled leather cover. *Traité des arbres fruitiers: contenant leur figure, leur description, leur culture, etc. / par M. Duhamel du Monceau. Paris: Saillant [etc.], 1768.**



*Left: Multicolored sprinkled edge on *Opera omnia : seu, Thesaurus locupletissimus botanico-medico-anatomicus, viginti quator tractatus complectens et in duos tomos distributus ... / Marcello Malpighi. Lugduni Batavorum: apud Petrum vander Aa, 1687.* Both images courtesy of Brooklyn Botanic Garden.*



dirt and to some extent to hide the same, and some of what I've read confirms that. Even so, the practice of edge decoration has a long history as a system of ornamentation—from perhaps the 5th century through the present. I think even now of the dictionaries I've had over the years, the edges of the text blocks of which were often “sprinkled” though in more mechanized ways. And some of my 1950s *Pocket Books* published by Harper & Row have solid red edges—others as well.

Some of the rebound books in the BBG collection have had their gilt edges re-gilded, some not. Like layers of pigment, gilt edges also protected against dirt and moisture.

Given early flat storage or later vertical storage of books on chains with their fore-edges exposed, protection from dirt and handling was indeed an important consideration. The process of making a book—perhaps its leather covering, coloring of any kind, decoration, and the effects of the environment on those materials over the years—led to marks and stains that might be less obvious on “sprinkled” edges in particular.

Additionally, manuscripts, incunabula, and other early books generally lacked titles; that information was sometimes handwritten or stamped on the edges of books. A layer of decoration would help to protect pages in cases where these notes were made, even when the text block could not be compressed tightly enough to protect the pages as it would be at a bindery. Still, I don't think this was in any way a decision-making factor when taking the step of doing decorative work or coding the edges of books.

Color might have been an important organizing tool as well. Much as I hate to admit it, I still find books on the shelf by shape, size, color, and a kind of inner GIS from time to time.

This decorative work was in the hands of the bookbinder; their materials might include pigment, binder, and an adhesive-like paste. Some of the books that appear to have solid decorated edges may actually just be more densely sprinkled. Different bookbinders might have preferred one kind of brush over another, a sieve, or a sprinkle frame.

I remember using a frame for “sprinkle” painting as a child—a framed piece of metal mesh.

Still, I find the “sprinkle” painting mysterious. What inspired this approach? What made it so popular in the 16th century? The presence of stains on books; the inevitable accumulation of specks of dirt; papers, fabrics, or textiles flecked with gold; or perhaps the development of mosaic patterns and more specifically terrazzo floors that



*Example of a terrazzo floor in a German church. Photo by Richard Mayer. Courtesy Wikimedia Commons.*

was established in 15th century Venice; or all of the above? During this period, the practice of “terrazzo” involved embedding leftover oddly shaped pieces of marble in clay and grinding them down as a viable walking surface.

Celebratory confetti-like practices which often involved grains? That’s probably taking this line of thought way too far. It’s interesting to note though that one way of creating these patterns on the edges of books was with rice grains—perhaps other grains as well. More likely, this method allowed the binder to decorate the book artistically and economically.

Was this also in part a good way to use small, perhaps even contaminated, amounts of pigment? Pigments that could not be used for other work?

The different media reflect and inspire each other over the years—think of being an artisan taking in, and relating to, the qualities of his or her materials and what he or she has seen done with other materials; what he or she began to imagine doing with them—though the roles for women were, of course, limited and restricted. Nonetheless, there were women in the leather, bookbinding, decorated paper, and fabric and textile fields—even more so at the center when it came to needlework. The artists’ work would have of course been controlled by law, the guilds, and the availability of materials—still, I think there was a role for feeling the marriage of one’s talents with the creation of desired objects.

Skipping over some of the early apparent Asian and Near Eastern history of marbling paper, by the end of the 16th century, marbled paper had been introduced to Western Europe.<sup>1</sup> Like sprinkles and speckles, bookbinders were drawn to the potential of artistic effects.<sup>2</sup> As to whether the French or the Dutch were the first to marble the edge of their books in the 17th century, I’ve read both and need to do more reading.

In late 16th-century France, three groups formed a guild—dominotiers, tapissiers, and imagiers. The dominotiers made paper hangings or coverings which were often marbled; those who specialized in marbling were called marbreurs. Tapissiers made or dealt in tapestries and imagiers had the right to print scenes from the Old and New Testaments and classical sources in a kind of alliance with the wood engravers sanctioned by King Henry III in 1586. The marbled papers were also used for bookbinding, both inside and out. So perhaps the French were the first to marble



*I like these delicate marbled edges on Observations Topographical, Moral, & Physiological; Made in a Journey Through part of the Low-Countries, Germany, Italy, and France: with A Catalogue of Plants not Native of England, found Spontaneously growing in those Parts, and their Virtues. By John Ray, Fellow of the Royal Society. Whereunto is added A brief Account of Francis Willughby Esq; his Voyage through a great part of Spain. London : Printed for John Martyn, Printer to the Royal Society, at the Bell in St. Paul's Church-yard, 1673. Courtesy of Brooklyn Botanic Garden.*

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1 Rosamond Loring, *Decorated Book Papers*, 3rd ed. (Harvard College Library, 1973), 12.

2 Loring, 7.



the edges of their books.<sup>3</sup>

This relationship between the French artisans, while creatively beneficial, was also fractious in the sense that it threatened the role of printers to some extent, and in the end the dominotiers—the term came to represent the marbreurs, tapissiers, and imagiers to some extent as well—of the 18th century focused on printing marbled papers.<sup>4</sup> But throughout Europe, centers of exchange and expertise rose, fell, settled, and re-emerged in a similar pattern. In many cases, new laws were enacted to redefine artisanal rights.

The method of marbling the edges of a book was similar to that of applying solid color—compression to avoid staining the interior pages, pigment, and in some cases an adhesive-like component to a varying extent. The book might then be dipped in a marbling tray, the design might be established in paste first to hold the pigment, or the binder might use a wheel or roller of some kind to establish a pattern.

But marbling, however beautiful, was not the “be-all-end-all” of edge decoration. Consider fore-edge painting, secret fore-edge painting, and gaufering.

I’ve been thinking about how the tradition of miniature painting of illuminated manuscripts, Books of Hours, and miniature portrait painting of the 16th and 17th centuries might have inspired more fore-edge painting by artists and more interests therein by customers. The personalization of manuscripts or Books of Hours often reflected a family’s crest or coat of arms, other manifestations of status and decoration—even portraits or likenesses of the owners. A person could request such a book—even pick from a pattern book of options in some cases.

A family crest or coat of arms was initially customary fore-edge decoration-wise, but other possibilities were in play—for example, religious or floral. A person purchasing a book from the Edwards of Halifax binders and sellers through the mid-18th century and beginning of the 19th, like a person investing in their personal Book of Hours, could consult a book of options relative to decoration—even for fore-edge painting.

In a kind of extension of the ancestral and armorial thread of family life, the Halifax fore-edges and those of painters associated with binders and sellers in other European centers celebrated the iconic portraits of important people, familiar landscapes, architectural heritage, and village, town, and city life, as well as seascapes of the beyond. These edge paintings tell stories of prestige, the deep-rooted experience of home, as well as of the expansion of economic strength, exploration, empire, and territory.

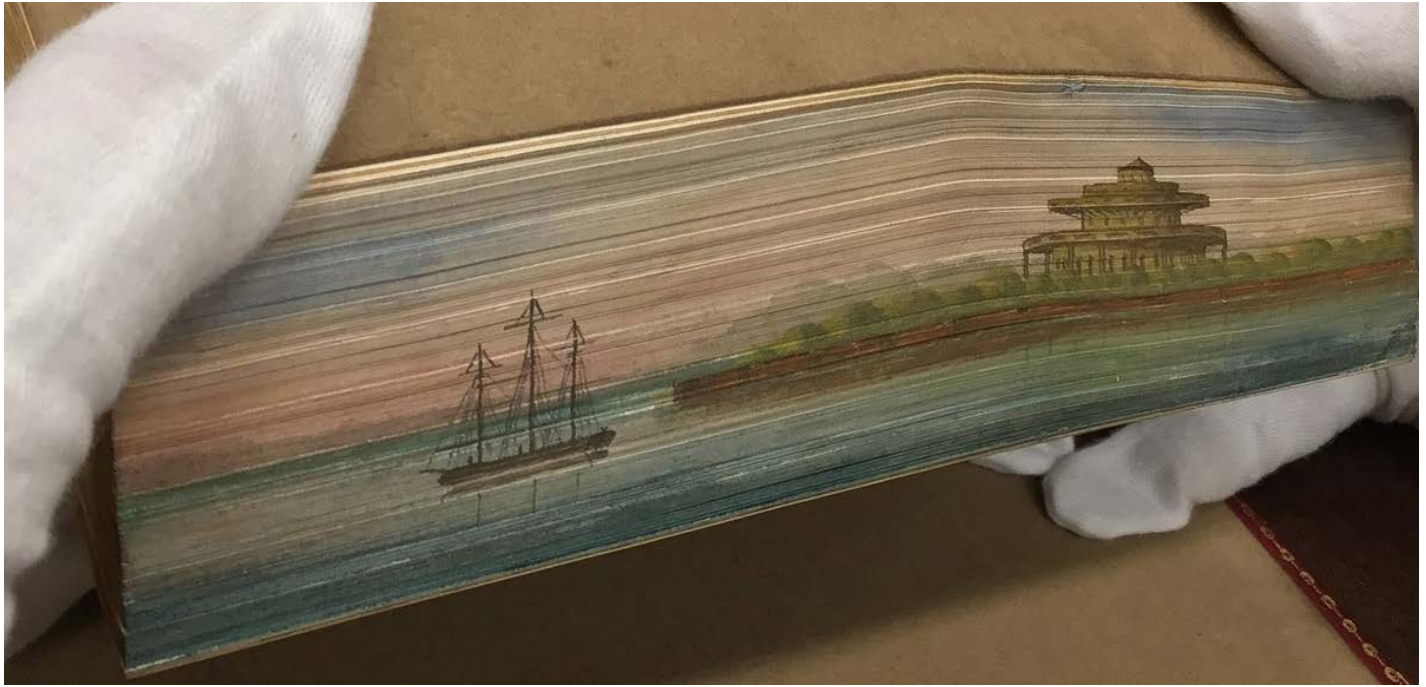
Still, like for other libraries of woodcut and plate images, if one knew how to read them, these views might appear in all kinds of items from all kinds of places the images themselves do not represent. Fore-edge painting is also not necessarily simply decorative, but can also be a way of attributing authorship or honoring an authoritative tradition or describing content; that was what Odorico Pillone did in his 16th-century Italian library of books, many of which would likely not have had spine titles. The painter of the edges in this case was Cesare Vecellio—a cousin of Titian.

Gives a metadata person pause, doesn’t it?

And whether they were decorative or informative, fore-edge paintings might be somewhat hidden or totally hidden—revealed only by fanning the pages—the position in which they were painted. Inspiring delight and wonder? Informatively pointless metadata? Purposeful? Reflective of what it is like to find meaning? Discover knowledge? Just fun? Both? Fanning is not something I’d think to do with a rare book,

3 Loring, 37-39.

4 Ibid.



*Single fore-edge painting on General regulations and orders for the Army: Adjutant-General's Office, Horse-Guards, 1st January, 1822. London: Printed and sold by authority, by William Clowes, Northumberland-Court, Strand, [1822]. Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA.*

so the issue becomes how to check. Sometimes there were two images, one appearing in a wave of one direction, the other, the opposite.

The painting itself might even be hidden by marbling or gilt edging; in this case composed a little in from the edges of the pages also held in a clamped, fanned position. Both pigment or gilt, used for solid, sprinkled, or marbled decorative effects, were then applied and stabilized by adhesive-like substances or using a binder like water and egg. It's possible that many a fore-edge painting, as has been the case all along with the beauty of the deckled edges, has been lost to a book over the years through rebinding and trimming.

Over time, the art of the gilt edge itself, through the art of "gauffering," has been pushed to higher and higher levels of extravagance from the 16th century to the 19th century. A binder would use heated tools to create intricate patterns of gilt edging, sometimes doing so in a way that created a lacework effect revealing the white of the pages of the text block. Or perhaps other colors.



*View of gauffered edge on Robert Browning's Men and Women. London: De La More Press, 1904. Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA.*

The design was often based on a Pointillé effect—a decorative pattern of dots first used on armor which did not puncture the metal;



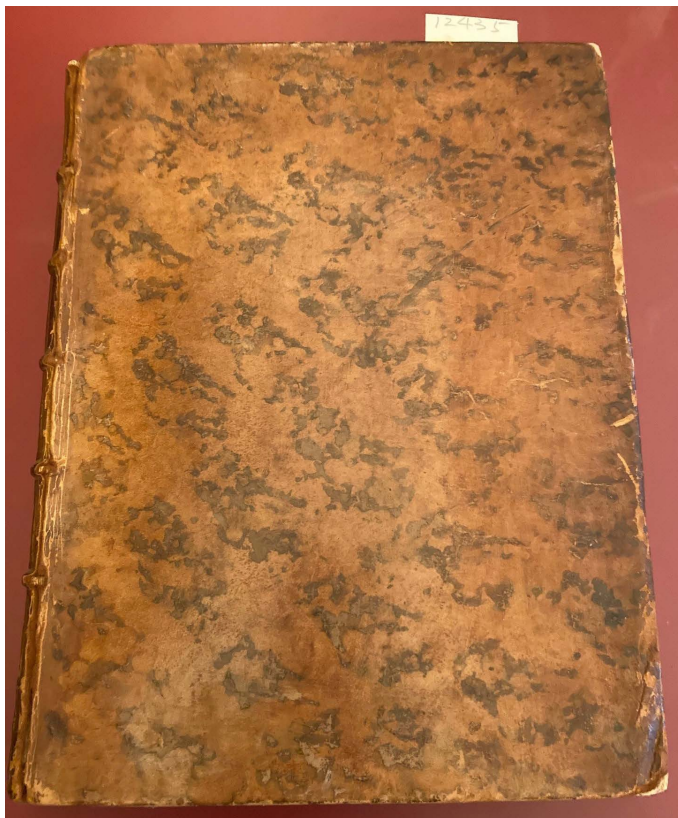
in fact, the binder artists pursued this form of edging in both gilt and pigment. As of yet, I have not found any gaufered edges in the BBG collection, but like for other decorative edges, they may have been lost over the years. The example shown here from the Hunt Institute for Botanical Documentation is the work of Rachel Hunt; in this case, Hunt extended the stylistic concept of her book covers into the gaufered edges.

Leather has a long reign as the material for book covering, but supply dwindled from time to time and it was expensive. This led to other approaches to the sale and binding of books; the sheets might be sold loose; the book might be half or quarter bound and covered with additional materials; or be covered only in paper—decorative or not. The materials used might have been used on previous items.

A three-quarter bound book has one material over the spine extending over a third of the boards and on the corners and another material over the rest of the boards; a half-bound book has one material over the spine and corners and another over the boards; and a quarter binding has one material over the spine and



*Above: Quarter-bound book with marbled paper covers. Ontledingen en ontdekkingen van de cinnaber naturalis: en bus-poeder; van het maaksel van been en huyd --Vervolg der brieven, 1688 -- Den Waaragtigen omloop des bloeds, 1688 -- Derde vervolg der brieven, 1693 -- Ontledingen, 1698 -- Send-brieven, 1718 / door Antoni van Leeuwenhoek ... Tot Leyden: By Cornelis Boutesteyn, 1686.*



*Left: Mottled cat's paw decoration on leather cover of De l'exploitation des bois, ou, Moyens de tirer un parti avantageux des taillis, demi-futaies et hautes-futaies et d'en faire une juste estimation: avec la description des arts qui se pratiquent dans les forêts: faisant partie du Traité complet des bois & des forests / par M. Duhamel du Monceau. Paris: H.L. Guerin & L.F. Delatour, 1764. Both images courtesy of Brooklyn Botanic Garden.*

another over the boards. There are many lovely half bound and quarter bound books with not only marbled end papers, but marble covered boards as well.

Even leather covers in and of themselves were decoratively patterned like fabric, for instance, in a cat's paw or mottled pattern; marbled—tree marbled for instance; dyed or painted; or yes, even through the use of those mysterious sprinkles or speckles. The patterns were made by acid treatment--often detrimental to the strength of the binding. The marbled and





speckled leather patterns were, in turn, reflected on some decorative papers; there are examples of paper covers in the BBG collection that look a lot like patterned leather covers. Moroccan leather, which we did not talk about last time, appearing in Europe in the 16th century, is a lovely red and very textured. These bindings show off gold designs in a particularly rich way.

Some craft historians feel that leather was both treated to resemble shades of pottery and that the decorative gold work along the surface edges of the covers also derived from the terra cotta pieces.

*Left: Marbled cover papers believed to be original on Essai sur l'électricité des corps / par monsieur l'abbé Nollet ... A La Haye: Chez Jean Neaulme, 1746.*

*Below: This item has likely been rebound at least once in its history. De arboribus coniferis, resiniferis, aliis quoque nonnullis sempiterna fronde virentibus, cum earundem iconibus ad vivum expressis: Item, de melle cedrino, cedria, agarico resinis, & iis quae ex coniferis proficiscuntur. Parisiis: Apud Gulielmum Cavellat, 1553.*

*Both images courtesy of Brooklyn Botanic Garden.*

As methods of handmaking decorative papers changed and became mechanized, the ease of making them allowed for the creation of an extensive repertoire of beautiful patterns that were and are more or less easily replicated today. Consider the faux marbling cover of the well known and perhaps beloved composition books we have all used over the years and still use. A bit comical, that.

Many of the books in BBG's collection have a long history binding-wise, so there could be several binding stories in the history of one book—how it reflects the identity of its owner, how it reflects society, how it is fashionable, how it is part of an artistic tradition, how it is used, how it reflects what we might take away from its content, and so on.

I've been in the process of doing an inventory of the books in our rare book room to create a more precise map as some books are stored where they fit--somewhat out of the order of their numerical designation. My intention is to both make better use of space and to find things more efficiently—I do a lot by memory and am trying to be forward thinking about the future use of the collection. As I am going along, I am making a lot of notes about bindings for catalog notes, comparison and contrast projects, exhibits, and talks; I'd like to follow this project up with notes on provenance and marginalia.





# Books as Desirable Objects vs. Containers of Information

Charlotte Tancin

In this recent series of articles, Kathy Crosby and I have focused on various book features and terms that might be useful in talking with conservators, preservation experts, researchers, visitors and donors about items in library collections and library exhibits. That in turn has led us into some deep dives into aspects of book design, book making, and related topics.

Kathy's musings on the decoration of text block edges remind me of the dual perspectives of books as containers of information vs. books as desirable objects. We're now moving beyond the physical in so many ways as digital realities pull us forward, but we do also still have actual books that can be handled, paged through, held and read, and that have their own histories. And when we're looking at them, we're sometimes struck by how they were designed and how they were put together. Even when a lot of that might go unnoticed, it's all still right there in the object, available to be experienced. Design features (from covers to paper to fonts to organization and layout) reflect time period, subject matter, author's intent, audience, socioeconomic factors, etc. Kathy's thoughts on edge decoration are a reminder of the kinds of things that book designers, publishers, and sometimes owners pay attention to and occasionally really focus on, even though often the edges of pages are usually among the most handled but least noticed parts of a book.

In terms of design, the binding, covers, endpapers, etc. might be chosen as a kind of manifestation of the theme of the book, and the more de luxe the vision, the more over- or understatedly elegant the result can



*Fore-edge painting on William Cowper's The Task. London: Printed for John Sharpe, Duke Street, Piccadilly; by C. and C. Whittingham, Chiswick, 1825. Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA.*



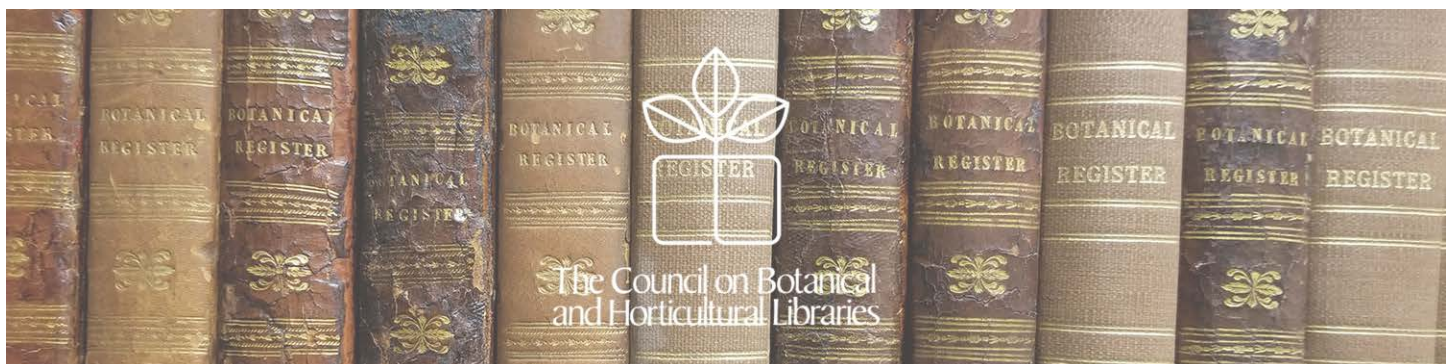
be. More often these are mostly utilitarian choices. There's a tipping point, though, between books bound for attractiveness, protection and usability, and books decorated to the point where that actually makes the book need MORE protection just to maintain the décor and withstand, unscathed, the rigors of handling and reshelving.

Fore-edge painted books are of the sort that merit more protection rather than less. For the examples in our library (two are highlighted in this article), the trimmed text block presented a smooth fore-edge "canvas" that would have been fanned and clamped firmly so that a picture could be painted on that fanned fore-edge. After the painting was thoroughly dry, the clamp would be removed and the text block returned to its normal, closed book form. Then it was clamped again in the normal, closed form and the fore-edge and top and bottom edges of the text block were all gilded, perhaps partly to protect the painting from exposure and handling, but also to obscure the fact that the book contains a fore-edge painting. From that point on, the book has a strange sort of performative life removed from its normal purpose, and a new set of handling considerations take hold, so to speak. Casual handling (such as reading or flipping through the pages) is not much encouraged, so the book would not be shelved in the open stacks, and it is brought out and fanned to reveal the painting whenever the owner wants to enjoy it themselves or show it to others, adding different physical stresses to the book beyond the usual. The six fore-edge paintings in our library all express the themes of their books, not botanical, but kept as bibliographic exemplars.

The gauffered edges photo (on page 7) shows work done by our founder Rachel Hunt, who bound at least 126 books and gauffered 15 of them. Gauffering is a process of tooling the already gilded edges of a text block with a heated tool, impressing a design. It's almost like gilding the gilding in the sense that the binder is layering decorative techniques. Rachel Hunt bound books for herself, others as gifts, and still others commissioned by friends to be kept or given as gifts, and while she was always alive to the value of books as containers of information she was also tuned in to them as desirable objects. With that dual perspective, she would devise designs on graph paper for decorating the covers of her bindings, drawing and blind tooling on the graph paper to work out how to get the effect she wanted. Then she would use those graph paper models as she tooled the covers. Sometimes she would also tool the edges of the covers, sometimes she would gild the edges of the text blocks, and sometimes she would also gauffer those edges. So this intensive layering of decorative techniques was done in various combinations on selected books that she was binding. In the example shown in Kathy's section above, Hunt used the same design on both the spine and the gauffered edges. The book is Robert Browning's *Men and Women* (London, 1904).

And although we didn't show any here, we've also all seen books with untrimmed text blocks showing the rough edges of the pages. In the past, the pages of a book were often sold that way, unbound, to be trimmed by a binder. These days, both books and art paper are sometimes deliberately made with deckled edges (a deckle is the frame used in making handmade paper), giving that untrimmed look as an evocative, aesthetic feature.

Doesn't all this make you want to go and turn some pages? Enjoy.



## CBHL Members' West News

Compiled by Beth Brand  
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Desert Botanical Garden

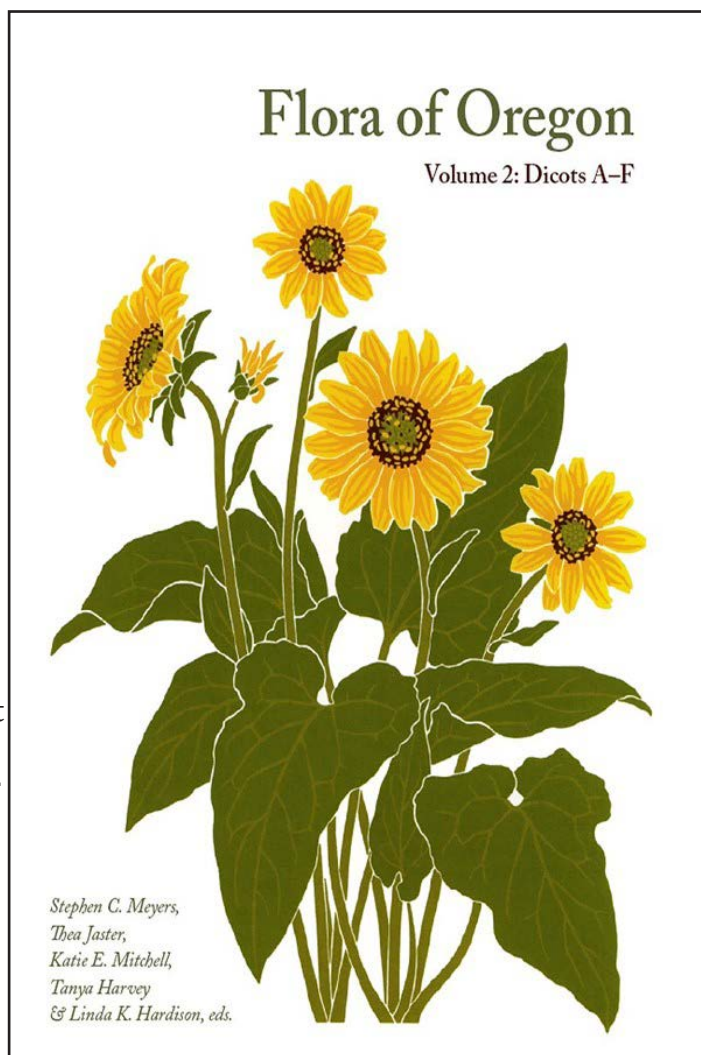
### A New Flora from BRIT Press

Barney Lipscomb  
Leonhardt Chair of Texas Botany  
Botanical Research Institute of Texas

*Flora of Oregon. Volume 2: Dicots A–F*  
By Stephen C. Meyers, Thea Jaster, Katie E. Mitchell,  
Tanya Harvey, & Linda K. Hardison, eds.

*Volume 2: Dicots A–F.* Thirty-nine dicot plant families are treated, including the major families of composites, mustards, stonecrops, heaths, and legumes. Front chapters highlight plants in the broader world via three engaging chapters accompanied by 96 full-color photographs: plant-insect interactions, landscaping and gardening with native species, and the connections between floras and herbaria.

*Volume 2* is completed with an illustrated glossary, references, author biographies, and an index of all scientific and common names of treated taxa.



Specifications: 7.5" × 10.5" | 880 pages | 785+ b/w figs, distribution maps, 96 landscape color photos | hard cover & dj | ISBN 978-1889878-61-4 | Dec 2020 | \$85.00 | <https://shop.brit.org/Flora-of-Oregon-2?page=1>

## CBHL Members' East News

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

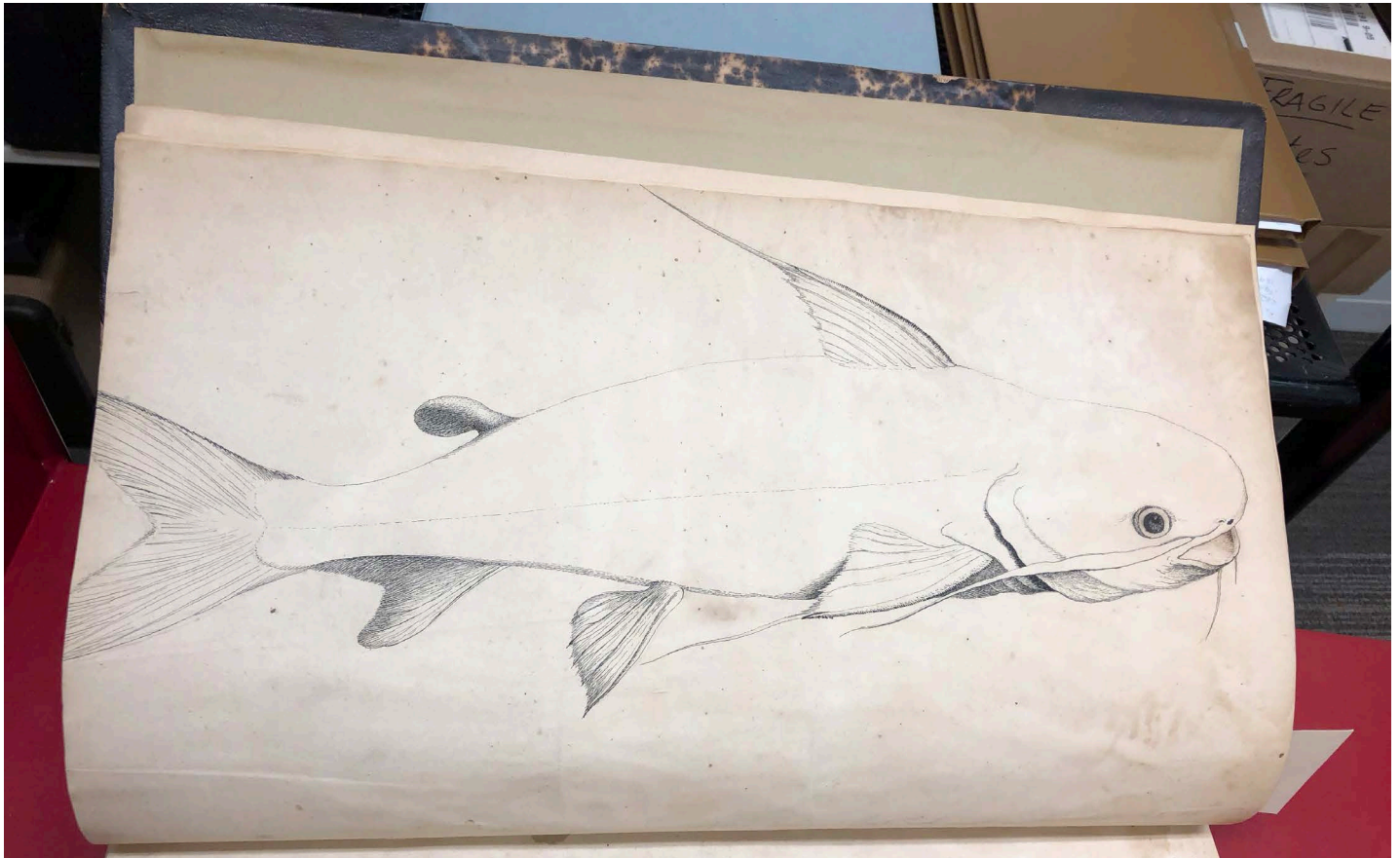
### Pennsylvania Horticultural Society Digitization Project

Janet Evans  
Associate Director  
McLean Library & Archives  
Pennsylvania Horticultural Society

Pennsylvania Horticultural Society McLean Library received funding from Pennsylvania Historical and Museum Commission via a Historical and Archival Records Care (HARC) grant to digitize its early records consisting of 18 volumes of PHS minute books (1827-1935) and early library records consisting of a manuscript catalog, acquisition and circulations records of members, 1831-1864. The records provide detailed information on the horticultural and civic activities of the Society and its members during the 19th and early 20th centuries. This is a two-year grant, beginning July 2021.

Handwritten library catalogs and circulation ledgers were standard technologies of 19th century American libraries, but many have not survived





Hand-drawn catfish attributed to naturalist William Bartram, in one of the PHS library's copies of *Catalogus Plantarum*, 1730, acquired at the Bartram family horticultural library auction, 1853.

into the 21st century. One notable entry includes a list of books purchased at the 1853 Bartram family horticultural library auction. Books in this collection include ones with marginalia consisting of annotations and drawings executed by naturalist William Bartram.

A Librarian's Account Book, 1839-1864, contains circulation records. Noted borrowers include Thomas Meehan, nurseryman, botanist and author; nurseryman Henry Dreer; and Robert Buist, author of one of the first gardening books written for American growing conditions. Circulation records of lesser-known borrowers, including women, offer areas of inquiry to future researchers.

*PHS Library Ledger*, 1853, listing items acquired at the Bartram family horticultural library auction.

Dr. Penn. Hort. Society's Library			
1853	To Amount over		4299 90
June 15	Paid for Lindens, Salicoidan, Sycamore		425
	" Hooker's Botanical Flora		50
	" Sweet's Hot House Companion		57
	" Hortus Kewensis 3rd ed.		1 50
	" Elliott's Botany 2nd ed.		4 00
	" Sim. Curtis's Botany		25
	" Flora Virginica		50
	" Kew's New Orchardist		50
	" Catalogus Plantarum in gardenis		1 00
	" Botany Next to the City		23
Aug 14	Brown & Meredith Farm Journal		3 00
Oct 15	" V. Gladenkov Quadrupeds and		10 -
	" Botany to Day 1		46
Nov	" Project on Horvay, Fruit, America		50
11	" Hooker's Flora Bor. Amer. 2 vol		5 00
	" Old Buist's Manual		50
	" Botany 8 July 12		20
		4333 26	
		4333 46	
			4333 46

# Book Reviews

Compiled by Gillian Hayward  
Library Manager  
Library and Information Services  
Longwood Gardens

*Creative Garden Photography* by Harold Davis. San Rafael, CA: Rockynook, 2020. 360 pages, illustrated. \$50.00 softcover. ISBN: 9781681985619

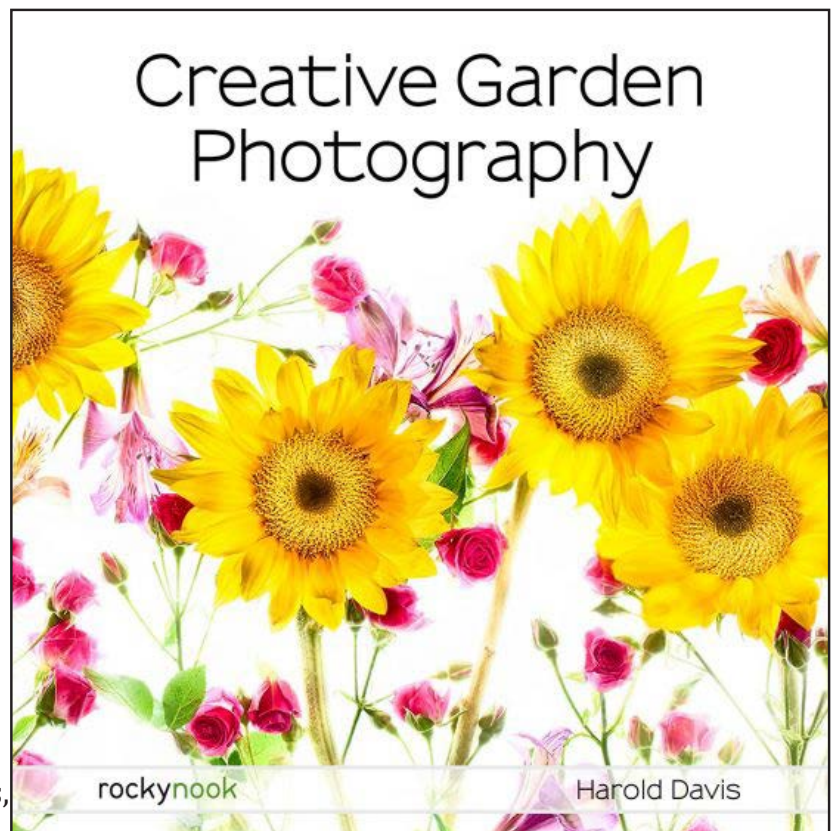
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Treat your library patrons (or yourself!) to this long-awaited new title from award-winning professional photographer Harold Davis, *Creative Garden Photography*! You may recognize him as the author of more than 30 bestselling photography books, including *The Way of the Digital Photographer* (Peachpit Press, one of [Photo.net](https://photo.net)'s Best Photography Books of the Year) and *Achieving Your Potential as a Photographer: A Photographer's Creative Companion and Workbook* (Focal Press), as well as *Photographing Flowers* (Focal Press), which is rated the Best Guide to Flower Photography by *Digital Photographer Magazine*. In his 2017 Monacelli Press *The Photographer's Black & White Handbook*, Davis combined technique with travel adventures as an art book and complement to his many live and recorded workshops, webinars, and online courses. This newest title will not disappoint longtime fans and will delight new readers.

Especially well known for his night photography and experimental ultra-long exposure techniques, use of vibrant, saturated colors in landscape compositions, and beautiful creative floral imagery, Harold Davis is inspired by his own garden, hiking in the woods, and the work of great artists and photographers such as Monet, van Gogh, Edward Weston, and M.C. Escher. From Davis' website: "My work uses the latest technologies and also harkens back to historic art traditions, including impressionist painting and Asian art. I am very aware of traditions of European art such as Impressionism and Expressionism, and also art traditions such as Japanese woodblock printmaking and Chinese landscape painting. When appropriate, I echo these in my work."

Whether you are capturing tiny plant details or vast landscape viewsheds, this guide will enrich your work with new technical and stylistic tools that you can use with any kind of photography. This acknowledged modern master of photography's goal as a photography teacher and writer about photography is to "inspire and to help you become the best and most creative photographer and image-maker that you can be" and he more than accomplishes that goal with this invaluable reference.

With an extensive table of contents, *Creative Garden Photography* includes garden exploration; controlling light; working with a tripod to achieve optimal focus; using creative exposures; photographing flowers on a lightbox; techniques for creating impressionistic photos; mastering close-up focusing, depth of field, and





focus stacking; exploring exposure data; and the story behind every photo... and so much more! Divided into sections (Contents, Entering the Garden, Photographing the Garden at Large, Taking the Garden Close-Up and Inside, and Notes, Resources & Index) that guide the reader's journey towards better picture-making, this book eases the interested student into the process while also entertaining the casual beauty seeker.

In the author's own words, "The book features garden photography from around the world, some of my best flower images and how they were made, and techniques for use in the field (the garden), close-up, and botanicals in the studio." In this, his latest book, Davis invites readers to see how he creates images, and to develop strategies for successfully employing his methods in their own work. This book will be enjoyed both as the significant guide that it is, as well as an inspirational and relaxing glimpse into a working artist's craft. Davis writes, "A great deal of thought goes into my work, but it shouldn't have to take thought to enjoy it. At the simplest level I am trying to evoke—at both conscious and unconscious levels—a sense of serenity, wholeness, and wonder. My work can be experienced and enjoyed simply and organically for its structure and beauty." Readers are fortunate that Davis has taken the time to show us just how he achieves this beauty. Flip through these pages, and you will find yourself captivated by his work, drawn to learn how he does it, and grateful that gardens are his chosen subject!

The useful glossary (of both botanical terms and photographic terms) and index increase this title's value to anyone interested in photography, but its exquisite images will make it equally at home on the library shelf or the cocktail table. *Creative Garden Photography* is a title worthy of investment.

## 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 (of Garden Writers Association), American Public Gardens Association, Special Libraries Association, Internet Librarian, or similar organizations.

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

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

- Name of conference
- Date of conference
- Amount of grant request
- URL 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

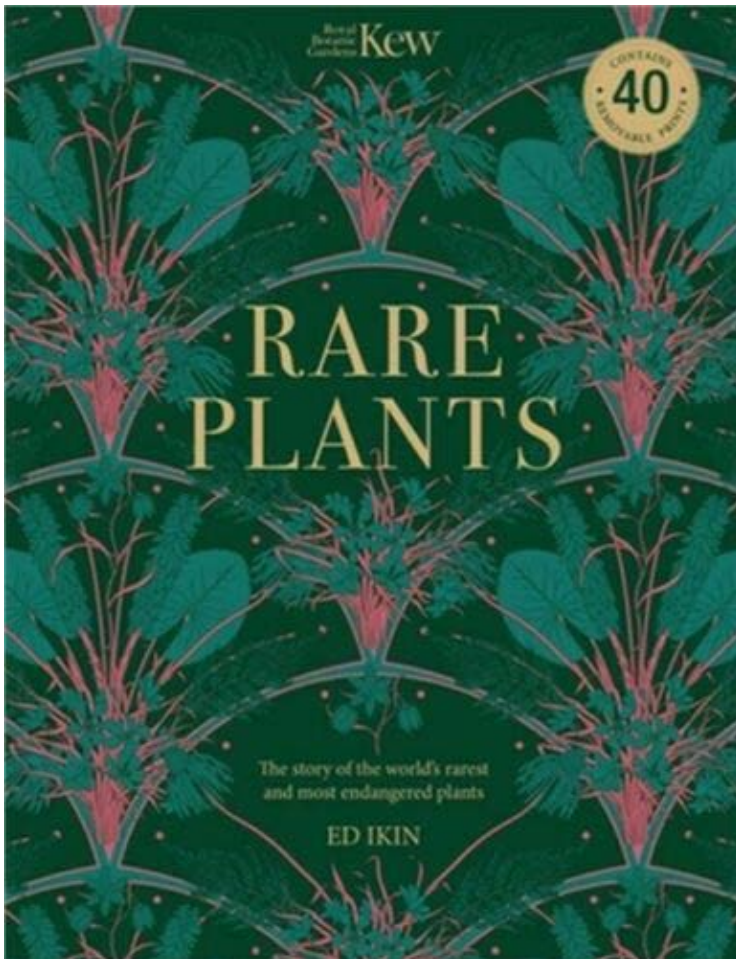
Please give the Board one month prior to the registration deadline for the conference to make a decision about the grant. Funding will be awarded based on the amount of funds made available by the Board during that particular fiscal year.

Submission email: CBHL Secretary, Brandy Watts, [bwatts@brit.org](mailto:bwatts@brit.org).

## 2021 CBHL Annual Literature Award Winners

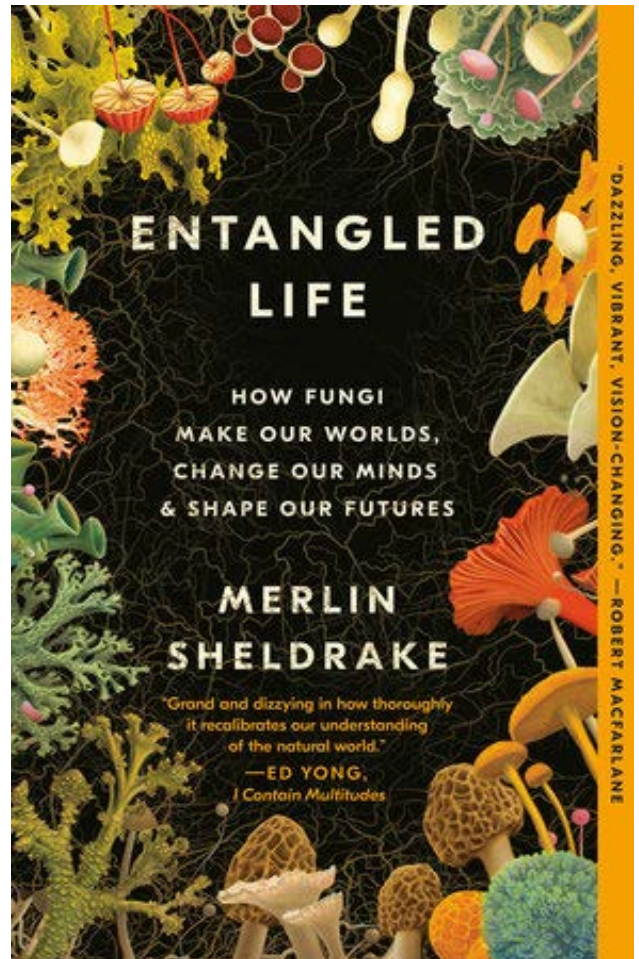
The Council on Botanical and Horticultural Libraries presents the Annual Literature Award to works that make a significant contribution to the literature of botany and horticulture. A committee of six CBHL members reviewed 34 nominations this year, including many books honoring diversity, equity, and inclusion as well as the current science of climate change.

Two works stood out among the nominees, prompting the committee to present the Annual Literature Award to two books equally. Five additional books received Awards of Excellence.



*Rare plants: Forty of the world's rarest and most endangered plants*

by Ed Ikin. Welbeck in association with Royal Botanic Gardens, Kew, 2020. 264 p. & plates (boxed) ISBN | 9780233006239



*Entangled life: How fungi make our worlds, change our minds & shape our futures*

by Merlin Sheldrake. Random House, 2020. x, 352, [16] p. ISBN | 9780525510314

See the full list of Annual Literature Award winners, including this year's Award of Excellence winners and past years' winners online at <https://www.cbhl.net/award-winners>.



# CBHL Newsletter, Issue 161, June 2021

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### Join online at:

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### Questions?

Contact CBHL Membership Manager

Janis Shearer, [janisjshearer@gmail.com](mailto:janisjshearer@gmail.com)

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