



## CBHL Members' East News

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

### PHS McLean Library Receives NEH SHARP Grant to Digitize Garden Images

Janet Evans  
Associate Director  
McLean Library  
Pennsylvania Horticultural Society

We are pleased to announce that our project "The Genius of Place: Images of Gardens and Landscapes from America and Around the World 1920-1984" was funded under an NEH Sustaining the Humanities Through the American Rescue Plan (SHARP) award to support cultural organizations affected by the coronavirus pandemic.

The grant partially funds three staff positions involved in a project to digitize, describe, and upload items that document the history of gardens in Philadelphia, the United States, and abroad and to develop a webinar program for general audiences.

In this project, we will digitize and make available over 2,100 images. The largest collection to be digitized will be the Jay V. Hare Lantern Slide Collection of approximately 1,500 hand-colored lantern slides depicting gardens and landscapes from America and around the world, 1920-1940. Jay Veeder Hare (1878-1953) was secretary and treasurer of the Reading Company Railroad, and a member of the Pennsylvania Horticultural Society's executive council in the 1930s. Mr. Hare gave many lectures on plants and gardens based on his extensive world travels. The images come from commercial photography houses, artist studios, and Mr. Hare's own travels. The collection is strong in images from Japan, Italy, Spain, the United States and National Parks. Many of the gardens and landscapes have changed significantly in the past 100 years or have disappeared entirely.

We will also digitize hundreds of 35 mm slides documenting urban greening efforts in Philadelphia, including work carried out by The Neighborhood Garden Association, active from the 1950s to the early 1970s, and the work of PHS's Philadelphia Green program from its inception in 1974 to 1984. Philadel-

phia Green was established by Ernesta Drinker Ballard in 1974, and grew to become one of the most important urban greening programs in the U.S. The majority of the Philadelphia community gardeners in the 1970s and 80s were connected to large migrations to the city, such as the second migration of African Americans after World War II, the migration of people from Puerto Rico, and Southeast Asian people after the Vietnam War. Gardening offered opportunities for cultural preservation and social integration.

We will create metadata for all of the digitized images and upload images and metadata to the PA Photos and Documents statewide online digital repository, where the material will be freely available to all. Project budget is \$76,000.

## Community Memory Project

Work continues on our Community Memory Project, “Cultivating Community Garden Histories,” in which we are working with Philadelphia community gardens who wish to preserve their histories. We continue working with groups who wish to digitize their records and with groups who wish to create oral histories.

### In This Issue

|  |           |
|--|-----------|
| <b>CBHL Members’ East News</b> compiled by Shelly Kilroy.....  | <b>1</b>  |
| • <b>PHS McLean Library Receives Digitization Grant</b> by Janet Evans.....                            | <b>1</b>  |
| <b>CBHL Members’ West News</b> compiled by Beth Brand.....   | <b>3</b>  |
| • <b>New Titles from BRIT Press</b> by Barney Lipscomb.....  | <b>3</b>  |
| • <b>Elisabeth C. Miller Library Reopens</b> by Jessica Moskowitz.....                                 | <b>6</b>  |
| <b>For Paper’s Sake!</b> by Kathy Crosby.....  | <b>7</b>  |
| <b>Calendar of Events</b> compiled by Rita Hassert.....  | <b>11</b> |
| <b>Book Reviews</b> compiled by Gillian Hayward.....   | <b>12</b> |
| • <b>Forest Bathing by Quing Li</b> reviewed by Dr. Clara R. Williams.....                             | <b>12</b> |
| • <b>A Florilegium: Sheffield’s Hidden Garden</b> by Valerie Oxley reviewed by Charlotte A. Tancin ... | <b>13</b> |
| • <b>Tsunami Plants</b> by Mitsuko Kurashina reviewed by Charlotte A. Tancin .....                     | <b>15</b> |

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# CBHL Members' West News

Compiled by Beth Brand

Head Librarian

Schilling Library, Desert Botanical Garden

## Books on Ferns, Lichens and a Pioneering Woman Botanist among BRIT Press New Releases

Barney Lipscomb

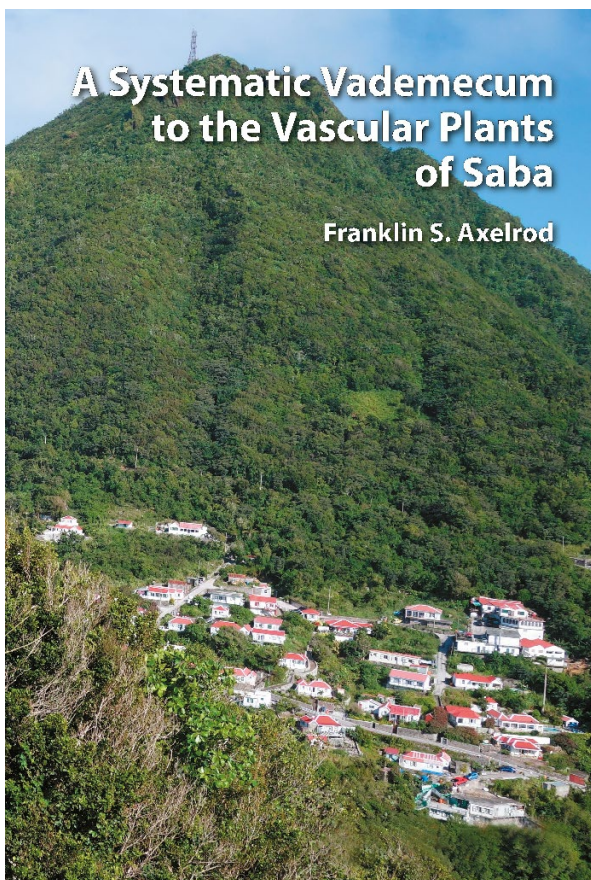
Director of BRIT Press & Library,

Leonhardt Chair of Texas Botany

Botanical Research Institute of Texas

New titles from BRIT Press introduce readers to plants of the Baja Peninsula, sort through the complexities of fern classification and tell the story of Mary Strong Clemens, an intrepid explorer and botanist of the early 20th century.

The Press is dedicated to making scientific discoveries known to professionals and the public. It seeks to publish books that are as beautiful as they are comprehensive. "Our volumes are as at home in a botanist's backpack, full of underlinings and sticky notes, as they are on a coffee table," says Director Barney Lipscomb.



One book that should interest the general public as well as botanists and historians is a biography of Mary Strong Clemens, a botanical explorer who made pioneering scientific expeditions to China, Borneo, Java, Singapore, Australia, and New Guinea to study and collect plants in the early 20th century. More than 300 plant species are named in honor of the tireless and fearless Clemens. The beautifully illustrated *Mary Strong Clemens, a Botanical Pilgrimage: Her Glorious Mission from here to the Outback via Southeast Asia*, by Nelda B. Ikenberry, was described by botanist Bland Crowder as "very cinematic" and "very emotional."

Two new books focus on parts of the world recognized for their unique plant life and ecosystems. *A Systematic Vademecum to the Vascular Plants of Saba*, by Franklin S. Axelrod, available now, describes 771 species of plants growing on the Caribbean island of Saba. *A Guide to the Flora of the Sierra de San Pedro Mártir | Una guía a la flora de la Sierra de San Pedro Mártir*, by Alan Harper, Sula Vanderplank, and Jon Rebman, to be released late November, is a bilingual guide to history, flora, vegetation and fire ecology of Sierra de San Pedro Mártir, the mountainous national park that runs up the spine of the Baja Peninsula.



Finally, three titles focus on particular types of plants. These are essential references for scientists who study these plants as well as for both professional and amateur naturalists working in the field.

*Lichen Field Guide for Oklahoma and Surrounding States*, by Sheila A. Strawn, is a tool for identifying these unique organisms in the field. Lichens are complex life forms and represent a symbiotic relationship between algae and fungi. They can be indicators of environmental pollution and are often studied as an indicator of the overall health of an ecosystem.

*Mistletoes of the Continental United States and Canada*, by Robert L. Mathiasen, to be released late November, takes a close look at a plant most people know only as an excuse for a stray kiss at Christmas. In fact, mistletoes are a fascinating group of parasitic flowering plants that have played an important role in the world's mythologies and as a part of traditional medicine practices.

*A Generic Classification of the Thelypteridaceae*, by Susan Fawcett and Alan R. Smith, dives into the classification of the ferns known as Thelypteridaceae—a surprisingly controversial topic among botanists. The details of the dispute are knotty, but the book is a clear and comprehensive study of this diverse fern family and will be an essential reference for botanists and enthusiasts alike.

## Lichen Field Guide for Oklahoma and Surrounding States



"We're excited about our 2021 releases. They represent exactly what we strive to do here at BRIT Press—to make botanical discoveries accessible to as wide a public as possible," says Lipscomb. "These pages represent years of research and miles walked in search of plants. We are proud to present the result of these scientists' labors."

### BRIT Press Titles Available in 2021:

Nelda B. Ikenberry. 2021. *Mary Strong Clemens, a Botanical Pilgrimage: Her glorious mission from here to the Outback via Southeast Asia*. Sida, Bot. Misc. 56. (ISSN: 0883-1475; ISBN-13: 978-1-889878-63-8, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107, U.S.A. (Orders: [shop.brit.org](https://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-332-4441). \$45.00 US, 462 pp., numerous photos, appendix of botanical eponyms, 7" × 10". 21 June 2021.

Franklin S. Axelrod. 2021. *A Systematic Vademecum to the Vascular Plants of Saba*. Sida, Bot. Misc. 55. (ISSN: 0883-1475; ISBN-13: 978-1-889878-58-4, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107-3400, U.S.A. (Orders: [shop.brit.org](https://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-546-1847). \$25.00 US, 122 pp., 6½" × 9½". 21 June 2021.



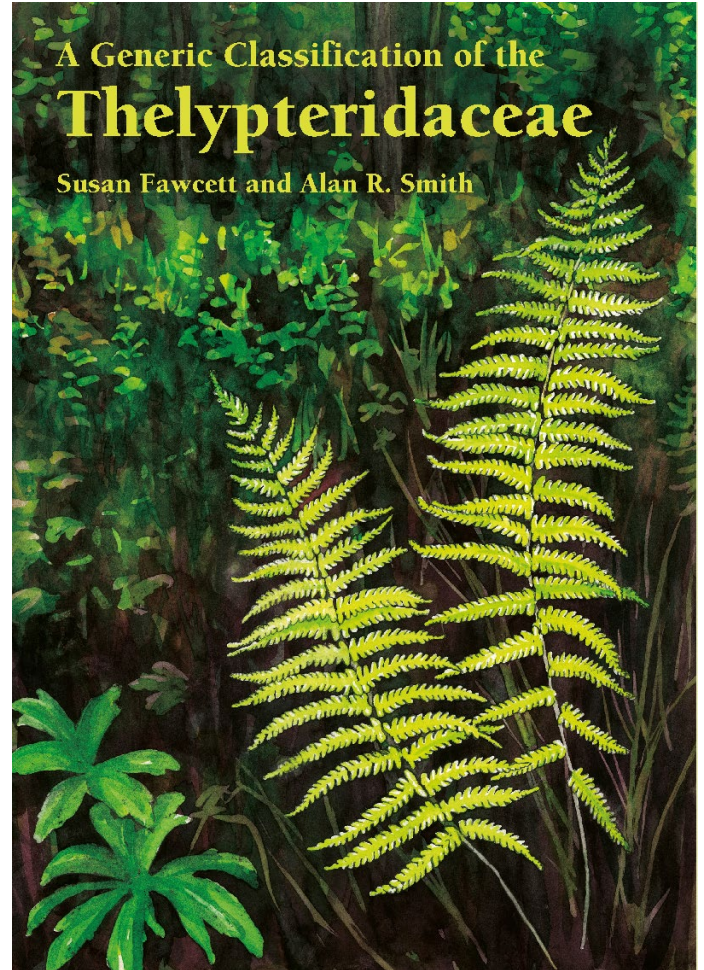


## Mistletoes

of the Continental United States and Canada



Robert L. Mathiasen



## A Generic Classification of the Thelypteridaceae

Susan Fawcett and Alan R. Smith

Alan Harper, Sula Vanderplank, Jon Rebman. 2021. *A Guide to the Flora of the Sierra de San Pedro Mártir / Una guía a la Flora de la Sierra de San Pedro Mártir*. ISBN-13: 978-1-889878-64-5, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107-3400, U.S.A. (Orders: [shop.brit.org](http://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-546-1847). \$35.00 US, 320 pp., 8.125" × 10.25". 235 taxa photographs, additional color photos, index. Nov 2021.

Sheila A. Strawn. 2021. *Lichen Field Guide for Oklahoma and Surrounding States*. Sida, Bot. Misc. 57. (ISSN: 0883-1475; ISBN-13: 978-1-889878-62-1, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107-3400, U.S.A. (Orders: [shop.brit.org](http://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-546-1847). \$30.00 US, 131 pp., color photos throughout, 6½" × 9½". 21 June 2021.

Robert L. Mathiasen. 2021. *Mistletoes of the Continental United States and Canada*. Sida, Bot. Misc. 58. (ISSN: 0883-1475; ISBN-13: 978-1-889878-66-9, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107-3400, U.S.A. (Orders: [shop.brit.org](http://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-546-1847). \$25.00 US, 6.5" × 9.5" (flex-binding), 220 pp., numerous color photos throughout, appendices, glossary, references, index. 29 October 2021.

Susan Fawcett and Alan R. Smith. 2021. *A Generic Classification of the Thelypteridaceae*. Sida, Bot. Misc. 59. (ISSN: 0883-1475; ISBN-13: 978-1-889878-68-3, flex-binding). BRIT Press, 1700 University Dr., Fort Worth, Texas 76107-3400, U.S.A. (Orders: [shop.brit.org](http://shop.brit.org), [orders@brit.org](mailto:orders@brit.org), 1-817-546-1847). \$25.00 7" × 10" (flex-binding), 112 pp., color photos, b/w illustrations, references, index. 11 Oct 2021.



# Elisabeth C. Miller Library Reopens

Jessica Moskowitz

Librarian

Elisabeth C. Miller Library

University of Washington Botanic Gardens

This time last year in 2020, we were finally allowed back into the library, with strict rules. One staff person in the closed-to-the-public library per day and one visit per week. Since March 2020, seven months had passed. The magazines we received took up all the tabletop space. It took me two full days to process and shelve the magazines. There was a sadness to it, too. None of our library users would be able to look at the magazines until we reopened.



*(Above and below) Magazines fill every surface after seven months with no staff to process them.*

The day finally came when we reopened: September 13, 2021. It felt surreal to return to work, but it quickly came back. I realized I had missed many things, including the interchange of patrons and volunteers whom I hadn't seen in 18 months. I also was pleased to no longer have to answer reference questions from home, disjointed from people, with just my cat to consult. I enjoyed the feeling of companionship compared to the loneliness of living and working alone. I was grateful to see our new art installation after missing 18 potential exhibits. Just being able to walk around the outdoor garden courtyard felt dreamy compared to not having any access to it from home.



Although it is a happy time to be back, there are some challenges. The commercial bindery we use is not accepting shipments for binding for the foreseeable future. I'm not sure if that is a supply chain or COVID-19 staffing issue. We also had only a couple of our 12 volunteers return to help in the library. I am definitely still missing their spirit and work ethic. I am focused, though, on our resiliency through the pandemic and how, just by reopening, we can move forward again.



# For Paper's Sake! A Tale of Book Repair

Kathy Crosby  
Head Librarian  
Brooklyn Botanic Garden

A few weeks ago, I was getting set up to do some repairs on *Flora's Interpreter: or, the American Book of Flowers and Sentiments* by Mrs. Sarah Josepha Hale and *A Book of Sundials & Their Mottoes: with eight illustrations in colour by Alfred Rawlings and Thirty-Six Drawings of Some Famous Sundials by Warrington Hogg*. At that point, I realized I had never repaired a book with covers consisting of paper on boards, only books with cloth covers.

I knew I was probably looking at coated machine-made paper with pigment on the Hale book and likely a reproduced block print color illustration on the Sundials piece. What might that mean for what I was thinking of doing? The yellow paper on the 1839 Hale book certainly looked coated—a little glossy and some of the layer of color had worn off—which made me wonder about the history of coated paper.



Smudged and worn cover of *Flora's Interpreter*.

Application of coatings in perhaps 450 CE in China using sizing and gypsum may have been the earliest form of surfacing paper. These powders apparently filled in the spaces between the fibers of the paper, increasing its water repellency and smoothness for calligraphy. This kind of methodology and processing was also known to Arab cultures.

The goals of the paper industry were smoothness; luminosity; resistance to absorption of ink and other mediums as well as the acceptance and take up of those mediums; acquiring and reducing costs of resources like rags, cotton, or pulp or mixtures thereof; reducing time to produce surfaces; and, in general, cutting expenses.

A short history follows. In the Middle Ages, paper was coated with a white pigment for metal point drawing and there were various recipes using bone ash, powdered cuttlebone, and/or gypsum, plus a binder like glue or gum to achieve levels of luminosity. By the mid-18th century, lead white, plaster of Paris, lime sizing and nut or linseed oil were added to the mix of ingredients, and after the turn of the century in 1827—enamel paper was made with lead white, white isinglass, gum, and animal size. Isinglass is from the dried swim bladders of fish and regulates their buoyancy levels; cuttlebone is the internal shell of small cephalopods. I had no idea what isinglass was until now.

By 1830, burnishing wax and rosin led to high gloss papers. In the early 19th century, China clay or kaolin coated paper became available and is still widely in use today. The surface of coated papers may render coated papers more susceptible to certain types of damage (surface marring, embedded grime, and stains) and more reactive to certain conservation treatments. These issues are also harder to resolve due to all the chemical processing.

While I found a lot of reference and information relative to this, I have not yet found enough to take certain kinds of steps. A test of even gentle sponge and/or massaged particle cleaning removed the pigment layer and left channels; at least they match well with the other marks! In that context, maybe some overall cleaning is okay.

Also, I was interested in identifying the composition of the pigment and coat; more research on my part is needed. There is a lead to follow. The American Antiquarian Society, which holds at least some of the Bela Marsh papers, that is, the publisher's papers, has a copy of "Receipts for Marbling & Staining the sides of Books." The front and rear endpapers have the name Bela Marsh; the book is undated.

Let's say, for interest's sake, I wanted to make another cover with that pigment, how would I go about it? Whether I actually do that will depend on thinking about the condition of the boards a little more. If you look at the pigment of the Hale book with a loupe, it sort of looks like it's made of different size grains and worn down to other layers in a channel-like way; there's embedded dirt, some weird stains, and various layers. With magnification, one can see that some of the stains did not flow evenly, that grains of the pigment show through the black stains.

Perhaps these stains occurred during the printing of the book or within the environment of the printing house; I'll probably try staining some coated paper with ink to see what happens. Afterall, someone using the book might have also spattered ink on the cover, and maybe I'll distress some of that paper first. The book was published by the firm partners Marsh, Capen, Lyon and Webb which, among its other offerings, advertised an educational series; titles for women on domestic practices and "ladylike" behavior; some moral, religious, abolitionist and spiritual works; and biographies. I don't think the book's now smudged and darkening yellow cover was an important artistic choice, but rather an indication of its "educational" content—content available for a wider range of people than a fine binding copy. An introduction and list of the Marsh, Capen, Lyon, and Webb titles is printed in the vol. 3 no. 10 *Connecticut Common School Journal*, Hartford, March 15, 1841.



Flora's Interpreter *bright yellow endpaper and flyleaf.*

In fact, the verso of the title page is printed with the phrase "Education Press." A lot of less fine binding and less expensive educational, literary, and reference books were issued with yellow covers over the last one hundred and eighty years or so; I used them myself—children's books, the "yellow book" phone books, almost all the paperback books I initially read in German or French, and consider the "books for dummies" instructional series which has had such great success.

Whether the cover was initially as bright as the yellow endpapers, I am not sure, but I don't think it would have been quite as bright from the images I've looked at so far.





Typography example on *Flora's Interpreter* (above), and close up of detail on spine piece (below).



Still, not all the “yellow books” were educational, some were sensational novels with paper covers on boards—the forerunner of modern paperbacks. There are two terms for these cheap novels which were, by the way, widely available in railway stations for entertaining oneself on long trips, but one has a derogatory racial connection—“yellowbacks”—to research and address another time. The other term is “penny dreadfuls.” We have so much derogatory terminology common to our history.

The paper in general feels semi-pulpy—perhaps a fabric and pulp mix? Since the book has to be resewn, this paper will present some challenges—though I have worked on worse.

The black decorative design and lettering on the cover is in relief, with a pattern seen on other books, but with the addition of a bouquet. Photoengraved, perhaps? There is cross hatching and interesting shading comprised of very fine lines in some of the interior spaces of the lettering—lines you would not notice without a loupe, and the mix of typography is reflective of early and modern traditions.

The spine piece is also nicely decorated, badly cracked though. Another cover and spine plate could be made based on the image of the original book; the Hale book needs another spine piece.

Speaking of spines, I want to talk a little bit about the other book I mentioned above—*A Book of Sundials*. This copy of *Sundials* does not even have its spine piece any longer—it's down to the mull, so I'll be researching that. The publisher T.N. Foulis, known for hiring established, and to some extent highly regarded, artists of his time to design his covers, published the first edition of this book in 1914. Our copy is a 1917 reprint.

Jessie M. King, a famous Scottish illustrator and jeweler of the Glasgow School who had a studio in Paris as well, designed the cover for this book, as well as other garden and place books, including *Corners of Grey Old Gardens*—our copy of which is in storage—and many others, especially children's books. Her illustrations have an Arts and Crafts Movement, Art Nouveau, and Japanese print quality to them, beloved by some and considered over the top by others. I love them.

The illustration for the cover of *Sundials* was likely originally done in watercolor; I believe a block print was made and inked to make the covers from the original image, but I am still researching that. The covers may be wallpaper; Foulis was known for this approach.





Front and back covers of *A Book of Sundials & Their Mottoes*, illustrated by Jessie M. King.

While I have several catalogs of inks, I'll be looking for others, because I would like to create a new spine piece. Like for the Hale, I'm interested in the pigments and how the color was applied. With some books from the time of the Hale book and the Foulis book--I say Foulis here because there are diverse artistic contributors--you can see that the color was applied by brush. I see no evidence of that with these books.

I can make a new image of the cover and spine of the Foulis book. The boards are kind of weak, but the book does not get used much, so I probably won't--except for fun for something else to do at another time. Perhaps I'll strengthen the whole binding with a hinge; there is actually one at the back of the book.

There is so much more to be found out about both these books, their contributors, publishers, and printers. There is a book on T.N. Foulis from Oak Knoll Press (1998) I want to order.

If you have some time, read up on Sarah Josepha Hale and Jessie M. King—both very interesting women. You can find the name of publisher, the place of publication, and the name of the artist, Jessie M. King, on the cover of the Foulis book. You have to look really hard for hers, but she got it in there. There is no mention of her in the preliminaries; that's not acceptable, right? However, other Foulis books are advertised at the end of the book and Jessie M. King is mentioned there; the "M" stands for Marion.



Close up of color applied to front cover.





*Details showing publisher's name (left) and artist's name (right) in the design of the front cover of A Book of Sundials & Their Mottoes.*

## Reference

Dianne van der Reyden, "RELACT : History, Technology, and Treatment of Specialty Papers Found in Archives, Libraries, and Museums: Tracing and Pigment-Coated Papers" based on previously published material in Triennial meeting (10th), Washington, DC, 22-27 August 1993: preprints / Paris ICOM, 1993 and the *Journal of the American Institute for Conservation*, 1993. 2014.  
[https://www.si.edu/mci/downloads/RELACT/coat\\_special\\_papers.pdf](https://www.si.edu/mci/downloads/RELACT/coat_special_papers.pdf)

## Calendar of Upcoming Events

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

January 21-24, 2022

LibLearnX: The Library Learning Experience  
 Virtual  
<https://alaliblearnx.org>

March 29-31, 2022

Computers in Libraries 2022  
 Arlington, VA  
<http://computersinlibraries.infotoday.com/2022>

April 3-9, 2022

National Library Week  
<https://www.ala.org/conferenceevents/celebrationweeks/natlibraryweek>

May 24-28, 2022

54th Annual Meeting

Council on Botanical and Horticultural Libraries  
 (CBHL)  
 Denver, CO  
<http://www.cbhl.net>

June 20-24, 2022

Annual Conference 2022  
 American Public Gardens Association (APGA)  
 Portland, OR  
<https://virtualllearning.publicgardens.org/76-annual-conference-2022>

June 23-28, 2022

Annual Meeting  
 American Library Association (ALA)  
 Chicago, IL  
<https://2022.alaannual.org/>

# Book Reviews

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

*Forest Bathing: How Trees Can Help You Find Health and Happiness* by Qing Li. New York, NY: Viking Press, 2018. 320 pages, \$22.00 hardcover. ISBN 9780525559856

Reviewed by Dr. Clara R. Williams  
Librarian  
Atlanta Botanical Garden

Dr. Li, the world's foremost expert in forest medicine, packs his book with advice on how we, as humans, can traverse forests near and far to immerse ourselves in the Japanese art and science of Shinrin-Yoku, known as "forest bathing." This age-old practice can help reduce our levels of stress, improve our immune system, and ramp up our cardio. He includes tons of color photographs of forests all over the world and therapy trails in Japan, specifically: Linan, Shimane; Kitago, Miyazaki; Yusuhara Town, Kochi; Motosu City, Gifu; Chizu, Tottori; Shiso, Hyogo; Okutama Town, Tokyo; Ueno Village, Gunma; Akasawa Town, Nagano; and Liyama, Nagano.

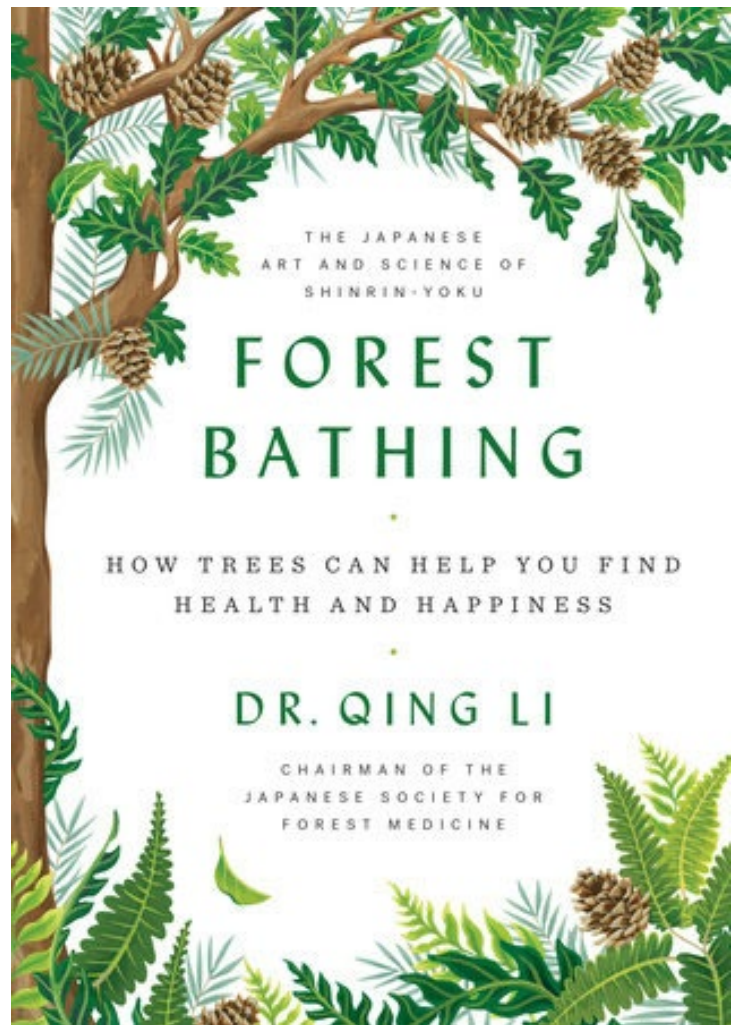


Image courtesy <https://www.penguinrandomhouse.com>

*Forest Bathing: How Trees Can Help You Find Health and Happiness* serves as a guide to everyday living within a beautiful world of nature. Based on the Japanese art and science of Shinrin-Yoku, Dr. Li explains: "We all know how good being in nature can make us feel...The sounds of the forest, the scent of the trees, the sunlight playing through the leaves, the fresh, clean air – these things give us a sense of comfort." From our outdoor explorations, we improve our well-being and create quiet moments of solitude and reflection. Dr. Li encourages us to spend quality time in the forests, as he emphasizes humans do suffer from "nature deficit disorder." We are reminded, per Dr. Li, that according to the U.S. Environmental Protection Agency, the average American now spends 93% of their time indoors" – an astounding finding that signals the urgent need for us to devote more time to outdoor activities of walking, jogging, and exploring the forests to connect to nature. "The art of forest-bathing is the art of connecting with nature through our senses," proclaims Dr. Li.

Utilizing numerous studies in his book to support his recommendations, Dr. Li divides the book's content into four chapters, namely: "From a Feeling to a Science"; "How to Practise Shinrin-Yoku"; "Bringing the Forest Indoors"; and "Thinking about the Future." He employs studies to inform and enrich his advice for a healthy living model. The studies provide evidence that time spent outside around trees can promote good health and happiness, wellness and calmness. Several relevant studies include: "Before-and-after Comparison of the Effects of Forest Walking on the Sleep of a Community-based Sample of People with Sleep Complaints"; "The Cognitive Benefits of Interacting with Nature"; "Nature Experience Reduces Ru-



mination and Subgenus Prefrontal Cortex Activation”; “An Occasion for Unselfing: Beautiful Nature Leads to Prosociality”; “View through a Window May Influence Recovery from Surgery”; “Would You be Happier Living in a Greener Urban Area?”; “Urban Street Tree Density and Antidepressant Prescription Rates: A Cross-Sectional Study in London, UK”; “What is the Best Dose of Nature and Green Exercise for Improving Mental Health? A Multi-study Analysis”; “The Influence of Forest View Through a Window on Job Satisfaction and Job Stress”; and “The Cognitive Benefits of Interacting with Nature.”

These are some of the encouraging statements cited in Dr. Li’s book:

“Trees can make you feel richer and younger!”

“We are part of the natural world. Our rhythms are the rhythms of nature. As we walk slowly through the forest, seeing, listening, smelling, tasting and touching, we bring our rhythms into step with nature.”

“When you walk in the forest, you are breathing in its healing power.”

“Shinrin-Yoku is like a bridge. By opening our senses, it bridges the gap between us and the natural world.”

The Profile of Mood States Test (POMS) appears at the back of book. It is a questionnaire used to measure psychological well-being. Dr. Li uses an adaptation of a version from the University of Western Australia, designed by Dr. J. R. Grove. Dr. Li recommends the POMS as an encouragement for us to evaluate our moods and emotions to afford healthy living strategies, which would include forest-bathing.

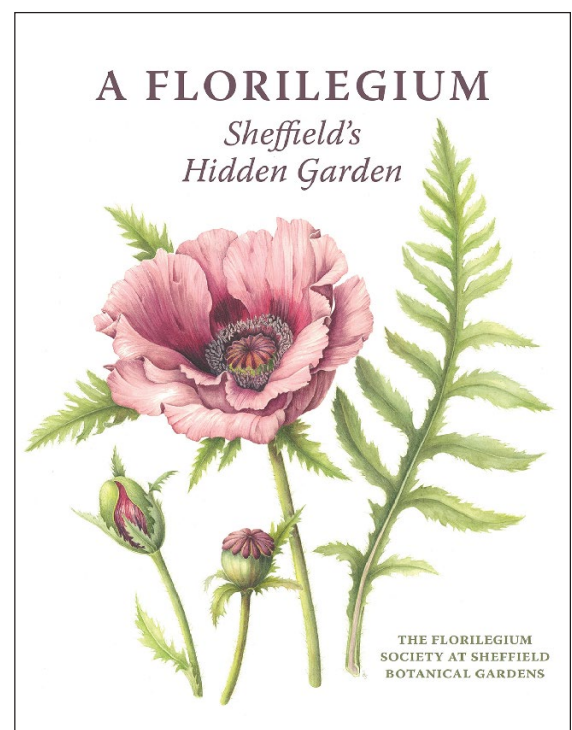
As we continue to navigate the pandemic, more and more people are rediscovering the rejuvenating influence of nature on their minds and bodies. People are getting outdoors to exercise, walk, and engage with nature, and in doing so, they experience overall improvement in how they feel. This outdoor exploration of forest-bathing becomes a cleansing and replenishing effect that actually transforms how we feel about ourselves, resulting in a positive and uplifting daily experience.

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*A Florilegium: Sheffield’s Hidden Garden* by Valerie Oxley. Ramsbury, Marlborough, UK: The Crowood Press, ©The Florilegium Society at Sheffield Botanical Gardens, 2021. 160 pages, illustrations (chiefly color). ISBN 978-1-78500-894-8. Price £25.00.

Reviewed by Charlotte A. Tancin  
Librarian  
Hunt Institute for Botanical Documentation  
Carnegie Mellon University

Florilegia (Latin for a gathering of flowers) were originally books celebrating flowers or garden plants, whether newly introduced exotics or those growing in a particular garden. They first emerged as a genre in the 17th century, illustrated with detailed engravings and etchings, with or without accompanying text. In recent decades we have seen a modern florilegium movement, through societies created to make florilegia—which



might or might not also result in books—as collections of botanical artworks made to show selected plants of various kinds growing in particular gardens, usually along with documentation from horticulturists and botanists about the plant and how it came to be in the garden. Valerie Oxley's *A Florilegium: Sheffield's Hidden Garden* presents a selection of more than 100 drawings and paintings made for the archive of The Florilegium Society at Sheffield Botanical Gardens, along with informative plant profiles for the book's 67 main plates. Introductory chapters on the histories of florilegia, Sheffield's Florilegium Society, the Society's herbarium, and the Sheffield Botanical Gardens provide context and evoke appreciation for the resilience of the Sheffield Botanical Gardens and its supporters.

So, first, a bit of history. Formation of a florilegium society was proposed to Sheffield Botanical Gardens in 1995, coinciding with the reopening of the restored pavilions and an extensive restoration and replanting program. It was envisioned as an independent society at the Gardens that would create an archive of drawings and plant profile information. The Florilegium Society at Sheffield Botanical Gardens was formed in 2002 and is now affiliated with a number of other such societies, including those at Chelsea Physic Garden, Brooklyn Botanic Garden, Hampton Court Palace, Filoli Gardens, the Eden Project, and Royal Botanic Garden, Sydney. Members' artworks have been displayed at various venues since 2009, and the Society also provides continuing education for members and a lecture program open to non-members. A herbarium was created to complement the archive of drawings, and the Society's exhibitions now include an annual December show that pairs artworks with herbarium specimens, as in an example shown on page 15.

The section on the history of the Sheffield Botanical Gardens 1833-2020 is interesting and frankly a bit hair-raising. Proposed to the city in 1833 and opened in 1836, the beautifully designed and planted Gardens had a rousing beginning, with an estimated 12,000 people visiting during its four opening days. In the late 1830s, however, a global recession had disastrous effects on Sheffield's cutlery and steel industries, and in 1843 a major hailstorm broke about 4,770 square meters of glass in the conservatories. The Gardens' management was soon dissolved and the Gardens were put up for sale. Citizens rallied to stop the sale, funds were raised (including from the rising middle class), and a new Botanical and Horticultural Society was created to buy the Gardens with the help of a mortgage. Within a few years, debts were paid and money was available for expansion, and in the mid-1850s two new houses were built for the giant water lily successfully grown from seed and for a camellia collection, along with a teahouse described as a "miniature Crystal Palace."

Twice again, following two long periods of prosperity, the Gardens were in serious trouble, put up for sale, and rescued by Sheffield, first in 1898—at which time the Gardens were opened to the public free of charge—and again in 1951. A Friends group was formed in 1984, and in the 1990s when the actual gardens themselves were in a "desperate state," Council agreed to allow volunteers to help with garden maintenance and plant production. However, the long neglected derelict pavilions had to be closed. In 1996 a "concerted effort" led to £5.06 million being earmarked from the Heritage Lottery Fund contingent on 25% matching funds, which took 20 years of fundraising and three generous legacies to achieve. A new education center was opened at the Gardens in 2017. The book shows three views of the original pavilion: a woodcut, and Edwardian painting, and a recent photo.

That brief history demonstrates Sheffield's ample appreciation of its botanical garden over time, which enabled it to survive and flourish while some English gardens (such as at Leeds and Manchester) did not, and it underscores the beauty and importance of there now being a florilegium society at the Gardens. The main section of the book contains 67 plates (12 showing multiple artworks), each plate paired with a full-page plant profile of information such as plant description, origin of its scientific name, historical note on its introduction/collecting history, how it grows, its value in gardens, and how it is used. Captions for each work provide the scientific name, artist's name, medium, and date the artwork was accepted into



the Society's archive. Additional, smaller artwork images with captions can be found in the preliminary sections and the bibliography. From the preface: "The artists have attempted to explain through drawing and painting how a plant works, its habit and life cycle." The drawings do indeed combine artistic beauty and scientific accuracy to document and celebrate those plants. All are interestingly composed, and some include diagnostic details, miniature drawings showing plant habit, even an occasional flower dissection. The amount of visual information in each artwork and the different ways in which different artists accomplish that, paired with the accompanying plant profile text, give a satisfying experience of each plant as drawn by the Society's artists.

The book closes with six pages of artist biographies, acknowledgements, and a bibliography. Affordably priced, this "hidden garden" would be a good addition to any botanical or horticultural library and to the personal libraries of botanical art lovers.



*Tsunami Plants* by Mitsuko Kurashina. Translated by Kaori Shibo. 24 unnumbered pages, including 11 plates and accompanying text; color illustrations. Kyoto: [self-published, printed by Graphic Co., Ltd.], 2021. Price: Japanese Yen 1,650 (approximately \$15.00 in October 2021); estimated postal fee, Japanese Yen 420-670. Contact for purchase and payment via PayPal: <https://mitsukokurashina.amebaownd.com>

Reviewed by Charlotte A. Tancin  
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On the inside back cover of *Tsunami Plants* is this: "First edition, April 29, 2021 – Spring, ten years after the Tsunami." One of the powers of botanical artists is their ability to personally document plants that grow in a particular place and at a particular time, and to do so in a way that captures those plant portraits from the artist's experience. In the years since the Tōhoku earthquake and tsunami, artist Mitsuko Kurashina has gone to familiar coastal areas over and over again, seeking, witnessing and drawing signs of plant life emerging and taking hold in the wake of tsunami chaos. She depicts these beach plants growing in the ground, whether one plant, a group of seedlings, or a larger section of a plant community. An artwork extending across the front and back covers reproduces a work also contained in the book on a two-page spread, showing a group of sea pea and other plants growing together. However, on the cover version [only the front half is shown in this review] there is an added, dramatic wave of green overtaking the plants from the bottom of the picture, not present in the actual work.

The drawings were done in watercolor on paper. The text in double columns of English and Japanese gives brief descriptions of finding the plants, how the beaches are in the years after the tsunami (Tsunami capitalized throughout the book, a recognition of its power), how it felt to see these signs of plant survival

coming up from buried roots and seeds or from seeds washed ashore. At one site visited two years after the tsunami, Kurashina reflects on a plant called “oldwoman” sprouting from surviving roots, and on the roar of the waves, the calls of the black-tailed gull, a feeling of intense loneliness at that place after the devastation.

A drawing from 2015 (four years after the tsunami) records many *Monochoria korsakowii* blossoms now seen again in the Tōhoku region, because their seeds buried underground had been exposed by the tsunami and by the work of the rescue party searching for survivors. Another drawing shows a dense colony of sea milkweed growing below a rocky area of the coast. She comments that this plant is normally only found on beaches, but that new colonies were found inland after the tsunami carried seeds there, and were later destroyed in the process of recovery construction “while the seaside colony colors the shore green as always before and after the Tsunami.”

Beyond Kurashina’s artworks themselves, I like this book because her commentary combined with her art provide a window on a decade of contemplation of the effects of the tsunami on shoreline plant life, and the welcome strength of nature’s regenerative power. From her statement on the verso of the final plate: “I wanted to see how the flora would change slowly after the great turbulence of the Tsunami ... When I paint a small object, I can see how the plant has grown, and I feel like I have been living together with the plants after the earthquake.” Recommended for Kurashina’s art and for her heartening response to life returning in the wake of disaster.

## 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, [blwatts@ucla.edu](mailto:blwatts@ucla.edu).



# CBHL Newsletter, Issue 163, December 2021

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## Questions?

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