

**Welcome to Decorah, Iowa
and Seed Savers Exchange (SSE),
celebrating its 40th anniversary
as it hosts the
2015 CBHL Annual Meeting
June 16-20, 2015**

**Taste, Tradition and Beauty in
the Edible Landscape**

The conference theme reflects the growing public interest in creating “edible landscapes.”

< <http://cbhl.libguides.com/cbhl2015meeting> >

Versatility of LibGuides: Interesting ways to promote and share library resources

By Suzi Teghtmeyer

So, we have had **LibGuides** for about a year. I don't want to say the honeymoon is over, but I've had people ask what—beyond a picture, contact information, and open hours—can you put on a LibGuide page? The answer is A LOT! To illustrate, I have listed many of the diverse ways to highlight your library's collections, events and services below. I wanted to include examples, but it would be too cluttered with web addresses here, so I've placed examples of the items on, where else, our LibGuide site! The links point to CBHL LibGuide examples whenever possible, the remainder are from external libraries. Here's the breadcrumb: < <http://cbhl.libguides.com/home> > » CBHL Member Information Center (log in) » CBHL Resources » Versatility of Libguides (bottom center box).

- Biographical information (your garden's founders, botanists, horticulturalists, etc.)
- Historical information for your locale
- Events calendar
- Collection awareness – hidden treasures, new materials, call number guide to specific subjects
- Related events section – something happened that interests you and/or patrons, highlight that and link to more information on the topic
- Create exhibits and showcase rare pieces and artifacts using images
- Identify digital repositories of items that you don't hold (BHL, InternetArchive, NALDC, state/university collections – the list is long)
- Create bibliographies of library items for your special patron groups
- Create wish lists to encourage donors and donations
- Teach/instruct with step-by-step instructions to a notorious or recurring problem you deal with
- Share about a new program that may interest your patrons (e.g. Mendeley or Zoom)

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From the President

Suzi Teghtmeyer
Michigan State University
Libraries
East Lansing, MI



Energized with Spring

Although not as harsh as the 2013-14 winter, this winter has been brutal with a snow and cold all its own. Now that daylight savings time has kicked in, the temps are above freezing, and the snow is slowly melting away, I feel revitalized and ready to kick it into a higher gear.

Despite the cold and snow CBHL did not lie dormant this winter. **The Strategic Planning Committee** drove us forward with the recent survey. Registration packets for the annual meeting in Decorah, hosted by the **Seed Savers Organization** and **Bill Musser**, have arrived in our mail boxes tantalizing us with thoughts of meetings, apples and sweet corn (it's an Iowa thing). **The Public Relations Committee** sent out notices advertising the annual meeting. **The Membership Committee** is busy pulling the **CBHL Annual Directory** together. **The Electronic Communications Committee** is exploring new email systems for us. **The Annual Literature Awards Committee** is busily reading, evaluating and ranking submissions for this year's awardees.

We're all doing so well let's keep the ball rolling, allow the fresh smell of the Earth and the publication of this 137th issue of the Newsletter springboard us into the sunshine and committee activities and plans for seeing each other in June.

This is my last letter to you as president and I just want to say it's been an honor to be your president this year. See you in Decorah!

Notice from the Board

Suzi Teghtmeyer

CBHL has previously funded an opportunity for the **Strategic Planning Committee** to meet "face-to-face" apart from the annual meeting schedule. Former members of the original strategic planning committee suggested that the current committee arrange for its members to come together as a group as well and address the Board with their determinations. Due to constraints of timeliness and travel planning, the committee felt it should move quickly in order to accomplish its goals. Therefore the current **Ad-Hoc Strategic Planning Committee** requested CBHL to fund a full day strategic planning pre-meeting on June 15th in Decorah, just prior to this year's annual meeting. The CBHL Board approved the committee's request and will issue stipends for one night's lodging and meals to the current committee members plus to the Board members not currently serving on the committee. The Board is developing guidelines for holding future special committee meetings as they are to benefit the work of the CBHL organization in multiple ways.

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- Link to others' LibGuides so you don't have to recreate the wheel/LibGuide page
- Include a slideshow and other dynamic content by embedding videos, audio RSS feeds, podcasts, etc.
- Story pieces. Ask for others in your organizations to share their experience or knowledge and add supplemental resources that you have in your library.

For instance you have a horticulturalist who is really into, say, pine tree research. Ask her to share a few paragraphs about her interest, include a picture of her and her favorite tree (slide show?). Share her publication bibliography (if applicable) and round out the site with pine-related materials you have in the library. Switch out the online exhibit every 30-90 days.

- Highlight publications of your organizations research; you promote them, they support you!

Hopefully this has inspired you to go to the LibGuide site, log in, and start creating. If you need assistance remember that **Donna Herendeen**, LibGuide Manager, and I are here to help.

Members' News East

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

**Marty Schlabach, Food & Agriculture Librarian
Mann Library, Cornell University, Ithaca, NY**

**Wildflowers for a Winter Season: Photography by the
late Dr. James Reveal**

James L. Reveal, botanist and adjunct faculty member in the **School of Integrative Plant Sciences**, was internationally known for his work in plant systematics and the history of botanical exploration. As the newest exhibit in the **Mann Gallery** attests, he was also an extraordinary photographer. Bringing into intimate focus the fantastic shapes, intricate patterns, myriad textures, and vivid colors present in even the smallest flower blossoms, Dr. Reveal's images remind us of the breathtaking beauty to be found in our world--if only we stop and take a close look.

"Wild Flowers for a Winter Season" was originally planned in collaboration with Dr. Reveal, who passed away suddenly in January 2015. During his long career, Dr. Reveal made more than 500 published contributions to botany, and collected more than 9,000 plant specimens from North America, Central America, and China.



Sedum debile S. Watson orpine stonecrop Crassulaceae. native of north-western North America. Photograph by James L. Reveal.

He was an authority on plant nomenclature and on the history of American botany, and was especially well-known for contributions to the systematics of Polygonaceae subfamily Eriogonoideae (the buckwheats), the flora of the Intermountain West and of Maryland, and the botany of the **Lewis and Clark Expedition**, about which he wrote several books and articles. He had even lately tried his hand at fiction. With this kind of legacy, it is no wonder he has been honored with four plant species and one genus named for him by his colleagues.

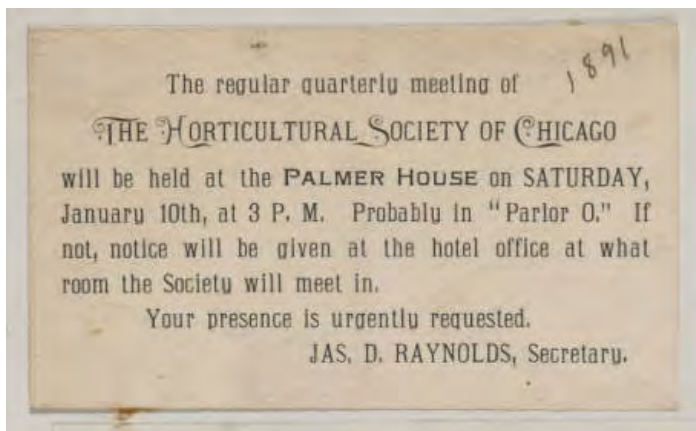
At Mann Library, Dr. Reveal was known as a frequent library patron and enthusiastic believer in the importance of rich library collections for rigorous taxonomy. This posthumous exhibit of his photographs offers a tribute to James L. Reveal's love for the field of botany and his dedication to the pursuit of good science. It will be on display in the Mann Gallery through March 2015. This exhibit has been made possible through the support of the **Elizabeth E. (Betty) Rowley Fund for Mann Library** and the **Cornell School of Integrative Plant Sciences**.

**Leora Siegel, Library Director
Lenhardt Library, Chicago Botanic Garden, Glencoe, IL**

**Lenhardt Library Receives Illinois State Library Grant
to Provide Web Access for Historical Documents**

A \$67,000 digital imaging grant from the **Illinois State Library** will enable the Lenhardt Library to share historically significant documents with a wider number of scholars, gardening enthusiasts, and members of the general public. **The Chicago Botanic Garden Library** is one of 13 statewide to receive a total of \$485,779 in grants for preserving and providing web access to historical collections.

"I am pleased to award these grants in an effort to increase access to collections that hold Illinois's historical and cultural legacy," said **Jesse White**, secretary of



Miscellaneous records of the Horticultural Society of Chicago, 1890-1904. Handwritten and typed ledger; Ink on paper. Chicago Botanic Garden. Lenhardt Library.

state and state librarian, in a statement announcing the awards. "Documents can fade, rip or degrade over time. By preserving these items, future generations are able to connect the past to the present."

The library will use the grant to increase access to the original scientific notebooks of two renowned nineteenth-century orchid experts, **Friedrich Wilhelm Ludwig Kränzlin** and **Philip Henry Gosse**, as well as the only paper records documenting the earliest history of the **Chicago Horticultural Society**. The society, which was founded in 1890 to promote gardens and gardening, created and still operates the Chicago Botanic Garden.

The project continues the library's successful effort to expand use of its Rare Book Collection. Four National Endowment for the Humanities grants awarded since 2005 have enabled the library to create online access to 45 rare volumes available through the **Illinois Digital Archives (IDA)**, catalog, and conserve rare volumes. Online use of the library's collection has increased correspondingly and now averages 307 visits a month. The latest grant from the Illinois State Library will allow free, unrestricted full-text access to *Collectanea orchidaceae*, eight volumes of notebooks by Kränzlin (1847-1934), an influential German orchidologist. They contain pencil sketches of new orchid species, and correspondence from other orchid experts, orchid hunters and growers around the world. Three unpublished notebooks by Gosse (1810-88), a self-taught English naturalist, will also be digitally archived. They document Gosse's attempts to crossbreed different types of orchids and include tables recording the flowering success of different orchid varieties, bulb production and potting methods. Gosse corresponded regularly with **Charles Darwin** and influenced his thinking about orchid reproduction.

"These works illuminate our early understanding of the natural world as represented by orchids, and we're now able to preserve these fragile documents in perpetuity," said **Leora Siegel**, library director. "We feel a certain sense of urgency about increasing access to such seminal

research. Public understanding of the plant world is the critical first step toward protecting the natural resources that sustain all life."

The public will also enjoy increased access to early documents of the **Chicago Horticultural Society**, an important part of Illinois's cultural heritage, when the society's constitution, membership rosters, magazine clippings and other historical curiosities are archived with the IDA.

Both digital archives will be featured in ten-week exhibitions to be held at the Lenhardt Library in the future. The Library presents four rare book exhibitions each year with an accompanying free gallery talk to share its treasures with a public audience. Visit < <http://www.chicagobotanic.org/library> > for more information about library resources and activities.

Kathy Allen, Librarian
Andersen Horticultural Library, Chaska MN

K is for Kiss-Me-Over-the-Garden-Gate
May 23 – August 30, 2015
Minnesota Landscape Arboretum, Reedy Gallery

From apples to zinnias, stunning images in this horticultural alphabet highlight **Andersen Horticultural Library's** special collections of vintage seed catalogs, treasured rare books, and 19th century garden magazines. (Kiss-Me-Over-the-Garden-Gate is a common name for *Polygonum orientale*.)

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

Frida Kahlo: Art, Garden, Life

The first solo presentation of artist **Frida Kahlo's** work in New York City in more than 10 years, **Frida Kahlo: Art, Garden, Life**, focuses on the artist's engagement with nature in her native country of Mexico, as seen in her garden and the decoration of her home, as well as her complex use of plant imagery in her painting. Opening on May 16, 2015, and remaining on view through November 1, 2015, **The New York Botanical Garden's** exhibition is the first to focus exclusively on Kahlo's intense interest in the botanical world.

The Garden and Studio at the Casa Azul: Conservatory Exhibition

Frida Kahlo (1907-1954), revered as one of the most significant artists of the 20th century, has risen to prominence over the past three decades as an international symbol of Mexican and feminist identity. Important aspects of her life's story, including her tumultuous



relationship with her husband, muralist **Diego Rivera** (1886–1957), and her struggle with injury and illness, are well known and have been documented in countless biographies, exhibitions, fictional accounts, and analyses of her art. *Frida Kahlo: Art, Garden, Life* will add to this legacy by showcasing the artist's love of Mexican plants and nature.

Guest curated by distinguished art historian and specialist in Mexican art, **Adriana Zavala, Ph.D.**, the exhibition will transform many of The New York Botanical Garden's spaces and gardens. It will reimagine Kahlo's studio and garden at the **Casa Azul (Blue House)** in the **Enid A. Haupt Conservatory**, and include a rare display of more than a dozen original paintings and drawings on view in the **LuEsther T. Mertz Library's Art Gallery**.

Accompanying programs invite visitors to learn about Kahlo's Mexico in new ways through poetry, lectures, Mexican-inspired shopping and dining experiences, and hands-on activities for kids. Bilingual texts in English and Spanish will provide historical and cultural background, with photos of the garden as it appeared during Kahlo's lifetime, along with quotes from the artist about her home and connection to the botanical world.

The landmark Enid A. Haupt Conservatory at The New York Botanical Garden will come alive with the colors and textures of Frida Kahlo's Mexico. Visitors

entering the exhibition will view Kahlo's garden at the Casa Azul (Blue House), today the **Museo Frida Kahlo**, the artist's lifelong home outside of Mexico City, which she transformed with traditional Mexican folk-art objects, colonial-era art, religious ex-voto paintings, and native Mexican plants. Passing through the blue courtyard walls with embellishments in sienna and green, visitors will stroll along lava rock paths lined with flowers, showcasing a variety of important garden plants from Mexico. A scale version of the pyramid at the **Casa Azul**—originally created to display pre-Hispanic art collected by Kahlo's husband, famed muralist Diego Rivera—will showcase traditional terra-cotta pots filled with cacti and succulents found in her garden. Also on view will be large-scale photographs of the Casa Azul taken by Kahlo's father, **Guillermo Kahlo**, who purchased the home, and specialized in views of landmark buildings. These will be complemented by photographs of Kahlo and Rivera, taken by photographers and friends such as **Lola Álvarez Bravo**, **Nickolas Muray**, and **Emmy Lou Packard**.

An installation of specially commissioned artwork by contemporary Artist in Residence, **Humberto Spindola**, who has been instrumental in curating the current plant collection at the Museo Frida Kahlo, and who specializes in sculptural works in paper inspired by Kahlo and her home, will also be presented. A fascinating panel exhibition in the **Arthur and Janet Ross Gallery** will highlight the museums and other destinations in Mexico City where Kahlo's and Rivera's artwork and other artifacts can be viewed, conveying the story and scope of their artistic and intellectual contributions to the cultural life of the city.

Kahlo's Works on View: Art Gallery Exhibition

The LuEsther T. Mertz Library's Art Gallery at the Garden will exhibit 14 of Kahlo's paintings and works on paper—many borrowed from private collections—highlighting the artist's use of botanical imagery in her work. Focusing on her lesser-known yet equally spectacular still lifes, as well as works that engage nature in unusually symbolic ways, this grouping of artworks will include **Self-Portrait with Thorn Necklace and Hummingbird** (1940); **Flower of Life** (1944); **Still Life with Parrot and Flag** (1951); and **Self-Portrait Inside a Sunflower** (1954). Of Kahlo's approximately 200 paintings, 55 are self-portraits, and many more are portraits of friends and colleagues, including art patrons. Many of these portraits incorporate plants and other organic materials. In her still-life paintings, she depicts a variety of fruit and flowers, including many native to Mexico, alongside animals, Mexican folk art, and pre-Hispanic objects. Kahlo's inclusion of plants and nature in her work spans her entire career but her most intensive dedication to the still-life genre dates to the 1940s and 1950s, particularly as her health declined and she was increasingly confined to her



Frida Kahlo, Self-Portrait with Thorn Necklace and Hummingbird, 1940. Harry Ransom Center, The University of Texas at Austin. © 2014 Banco de México Diego Rivera. Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

home and garden, which underwent its most significant period of development during the 1930s and 1940s.

A beautifully illustrated 128-page catalog documenting the exhibition will be published by Prestel and is entitled *Frida Kahlo's Garden*. Several of the entries for the artworks on view in the Mertz Library's Gallery were written by **Mia D'Avanza**, Reference Librarian and Exhibitions Coordinator.

Programming Throughout the Garden

Programs will include weekend music and dance performances ranging in genre from folk to mariachi to contemporary. **Frida al Fresco** evenings, when the exhibition will be open late, will feature live music, cocktails, and Mexican-inspired dinner menus. A self-guided Mexican Plant Tour will showcase plants native to Mexico and located in the various collections throughout the Garden's 250 acres. Developed in partnership with the **Poetry Society of America**, a poetry walk will highlight the work of important 20th-century Mexican poet **Octavio Paz** (1914–98). Events will include a symposium entitled **Frida Kahlo and Diego Rivera—Mexican Art in the 20th Century**; a Mexican film festival; and food and culture festivals. Special programming for children and families will include a scavenger hunt, interactive

puppet theater, cooking demonstrations featuring Mexican cuisine, and botanical science activities.

Suzi Teghtmeyer
Plant Sciences and Natural Resource Librarian
Michigan State University Libraries
East Lansing, MI

Dow Gardens and MSU Collaboration

Last fall I was contacted by **Shawn McDonald**, Archivist, and **Ed Haycock**, Managing Director of **Dow Gardens**, for assistance with a multitude of projects. (If you recall, we visited there in 2013.)

Background information - **Herbert Dow**, CEO of **Dow Chemical**, was a devoted horticulturalist and pomologist in the early 1900s. His orchard had a variety of fruit species, but his apple trees numbered close to 5000. He kept meticulous records on the varieties grown, growing conditions, blooming and harvest dates, etc. Dow corresponded with horticulturalists across the nation, especially with the faculty here at **Michigan Agricultural College** and with **U. P. Hedrick** at **Cornell University**. He kept copies of typewritten letters he sent, then paired it with the correspondent's reply, so there is this dialogue about fruit culture and notes from Herbert Dow and well-known horticulturalists of the day (there's even a letter from **Luther Burbank**). Dow also wrote four editions of a booklet on growing apples in Michigan in sandy soils (the **MSU Digitization Center** has digitized the 1910, fourth edition, *Apples, their adaptation to the light soils of Michigan* and is accessible on the MSU site).

First, they, Shawn and Ed, needed help connecting with an MSU Extension faculty member to help establish an experimental orchard on Dow Gardens grounds, plus start having MSU Horticulture interns there in the summers. I connected them with such a faculty member and they are already planning the experimental orchard, stocking it with varieties grown by Dow. They've even ordered a handful of grafted trees, scion wood being acquired from the **National Apple Collection** at the **Geneva Station** at Cornell.

Second, Shawn and Ed wanted to team up with MSU on possibly digitizing Herbert Dow's records. I jumped at the chance and we are preparing Dow's correspondence and field notes, photographs, earlier editions of Dow's booklet, and identifiable archival records here at MSU to digitize. Shawn reached out to Mike Fordon at Cornell regarding Dow-Hedrick correspondence and records, to incorporate those as well if possible. It is my hope that we'll make our way into an active digitization phase this year and will soon have this collection publicly available. Dow's records will serve as primary source data for historians, researchers and students in the field of horticulture.

Members' News West

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

Brian R. Thompson
Manager and Curator of Horticultural Literature
Elisabeth C. Miller Library
University of Washington Botanic Gardens
Seattle, WA



Martha Ferguson.
Photograph by Tracy Mehlin.

Martha Ferguson will be retiring in July after 26 years providing wonderful service and a warm welcome to all who visit the **Elisabeth C. Miller Library**. We will deeply miss her extensive familiarity with gardens and gardeners in the region, amazing institutional memory of the library's history and knowledge of the collections, and ability to recall the myriad library

donors and patrons, their histories with the library, and their specific interests.

She coordinates our robust volunteer staff and at one time or another all of us on staff began under her tutelage. I fondly recall my Monday evenings in the 1990s, learning the nuts and bolts of a library from her, while I was a student in the University of Washington's MLS program. She has always been the go-to person when anything to do with the library infrastructure or supplies needed replacing, fixing, or trouble-shooting.

For ten years she has managed the library's annual book sale, including a preview party that has become a major horticultural event in Seattle every spring. She also runs our art exhibit program and has in recent years managed library anniversary celebrations, book launches, oral history celebrations, volunteer / friends appreciation events, and holiday craft sales.

Martha was integral in the hosting of two CBHL annual meetings in 1993 and 2010. Many of you will remember her from the annual meetings in Boston (1998), New York (2003), and St. Louis (2009). We will all miss her! Please send her warm wishes at < mferg@uw.edu >.

Irene Holiman, Library Specialist
Rancho Santa Ana Botanic Garden
Claremont, CA

Hard Work – But Great Payoff!

For the last six months **Rancho Santa Ana Botanic Garden** collections managers—Living Collection, Herbarium, Seed House Library & Archives—have been planning / preparing / designing an exhibit using a timeline to feature specially selected items from each of our collections.

Friday the 13th of March was our opening ceremony—we are NOT superstitious! The exhibit runs for four months in our Gallery, and we're excited about what our team created. We've included books (of course), documents, vintage field collecting equipment, photographs, maps, and many more items showing the progression of our garden from 1927 to the present. Hard work? Yes! Stressful? OH YES! Worth it? DEFINITELY!

Beth Brand, Librarian
Schilling Library, Desert Botanical Garden
Phoenix, AZ

Decent Exposure: Adventures in Outreach

Two opportunities to promote the **Desert Botanical Garden** and our Library's collection occurred this past February. The first was an invitation by one of the **Mari-copa County** libraries to participate in their "**Arizona History Day**" event. Off-site outreach was new to me so I was nervous but excited to see how it would go. First, I set about finding the tools used for outreach, such as a banner or table cover with the garden's logo. After checking with several departments, I was surprised to learn that DBG didn't have these things and had not been doing outreach for some time. (Lesson 1: Never assume the stuff you need will be available, and . . . start earlier.) Next, I ordered the table cover with logo, gathered historic photos, books, Garden fliers, and created a Power-Point presentation about our institution's history. The event coordinator promised a crowd of 400 to 600 people. What she did not tell participants (or perhaps she was unaware) was that a big family event was taking place right next door at the lovely riparian preserve. It was a beautiful, 70-degree day and the preserve had installed an awesome rock climbing wall among other family-friendly activities. As you can imagine, most families opted to enjoy the weather and the climbing wall though a few did manage to mosey inside to find our history displays. (Lesson 2: Do not believe them when they tell you there will be hundreds in attendance.) Was it worth it? Yes, I think so. I enjoyed talking about the Garden and our library with those who did stop by and I now know a little more about what to expect when it comes to off-site

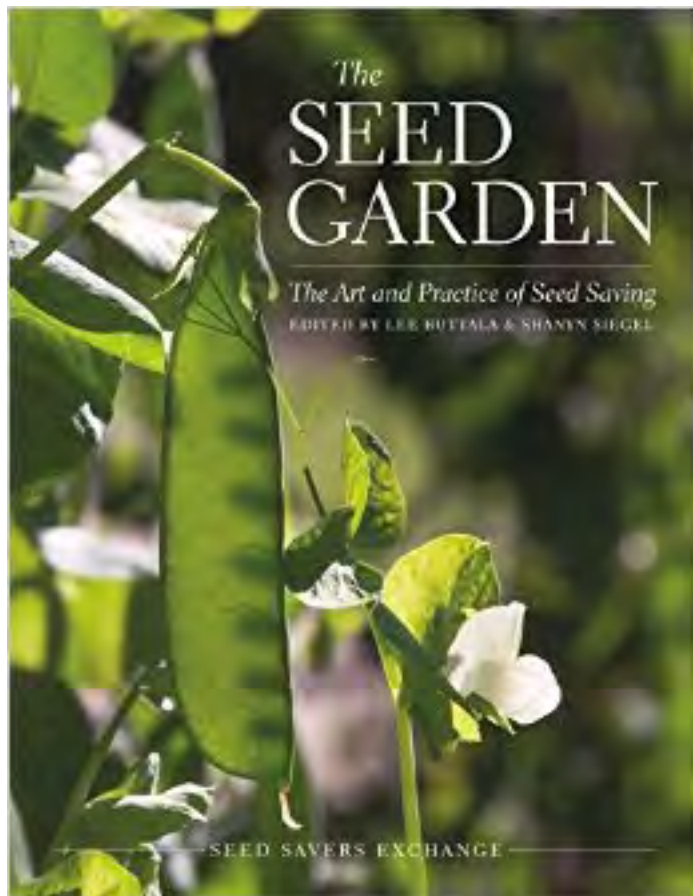
outreach (the unexpected).

Another promotional opportunity presented itself at DBG when we hosted "Arizona Climate Impacts: Today and Tomorrow," a panel discussion organized by the Phoenix chapter of **Citizens' Climate Lobby**. Attendance was great and the event was the perfect venue to display a variety of the library's books on climate change. This was an audience of readers so they enjoyed perusing the books, especially those with a regional focus such as *A Great Aridness: Climate Change and the Future of the American Southwest* and *The West Without Water: What Past Floods, Droughts and Other Climatic Clues Tell Us About Tomorrow*. After the event, I used titles from the display to create a Climate Change book list on our library catalog and promoted it to Garden staff by emailing a link to the list. It was a worthwhile event on an important topic and it provided good exposure for the library, to boot.

Bill Musser, Librarian
Seed Savers Exchange
Decorah, IA

The Seed Garden: The Art & Practice of Seed Saving

Seed Savers Exchange is pleased to announce its publication in May of *The Seed Garden: The Art & Practice of Seed Saving*. Edited by Emmy Award-winning television producer **Lee Buttala** and former Seed Savers Exchange Collections Curator, **Shanyn Siegel**, *The Seed Garden* is filled with advice for the home gardener and the more seasoned horticulturist alike, providing straightforward instruction on collecting and saving seed from favorite heirloom and open-pollinated plants. Using lush photographs, clear instructions, and easy-to-comprehend profiles on specific crop types, Seed Savers Exchange and the



Organic Seed Alliance bring together decades of knowledge to demystify the time-honored tradition of saving seeds. ISBN: 9780988474918. Softcover. 8 1/2" x 11". 350 p., 250 color photographs. \$29.95. Ranked by Amazon as the #1 new release in horticulture. Available for order now from Seed Savers Exchange: < <http://www.seedsavers.org/onlinestore/SSE-Books/The-Seed-Garden-The-Art-Practice-of-Seed-Saving.html> >

CALENDAR OF UPCOMING EVENTS

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

June 14-16, 2015

Boston. SLA 2015 Annual Conference.

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

June 16-20, 2015

Decorah, Iowa. CBHL 47th Annual Meeting.
"Taste, Tradition, and Beauty in the Edible Landscape" < <http://www.cbhl.net> >

June 22-26, 2015

Minneapolis/St. Paul. APGA 2015 Conference.
"Watering Our Roots to Grow Our Communities" < <http://www.publicgardens.org> >

June 25-30, 2015

San Francisco. ALA Annual Meeting.

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

July 25-29, 2015

Edmonton, Alberta. Botany 2015.
"Science and Plants for People" < <http://www.botanyconference.org> >

August 16-22, 2015

Cleveland. SAA Annual Meeting.
< <http://www.archivists.org> >

Book Reviews

Patricia Jonas, Book Review Editor
New York, New York

Essential Perennials: The Complete Reference to 2700 Perennials for the Home Garden by Ruth Rogers Clausen and Thomas Christopher. Timber Press, 2014. 427 pages, 449 color photographs. Hardcover, \$39.95. ISBN 9781604693164.

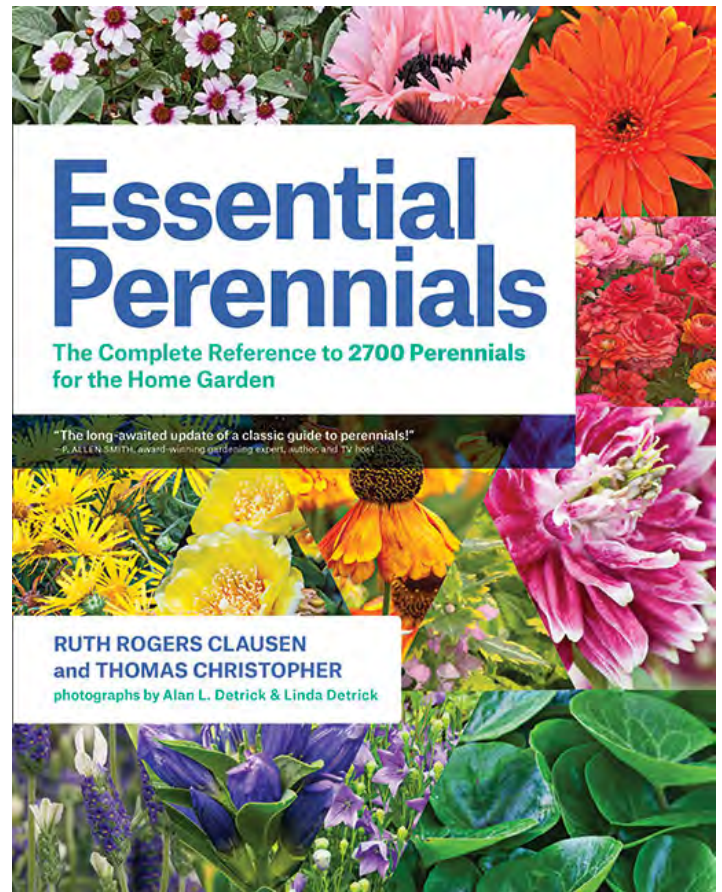
Culinary Herbs and Spices of the World by Ben-Erik Van Wyk. University of Chicago Press, 2014. 320 pages, 600 color plates. Hardcover, \$45.00. ISBN 9780226091662.

The New American Herbal by Stephen Orr. Clarkson Potter, 2014. 384 pages, color photographs. Paperback, \$27.50. ISBN 9780449819937.

The announcement three years ago that the *Encyclopedia Britannica*, continuously in print since the Enlightenment, would cease publishing in book form was met with resignation and nostalgia. According to *Encyclopedia Britannica*, it has been primarily an online product for twenty years, so the decision was hardly unexpected, but not so long ago such an announcement would have been cause for Sturm und Drang.

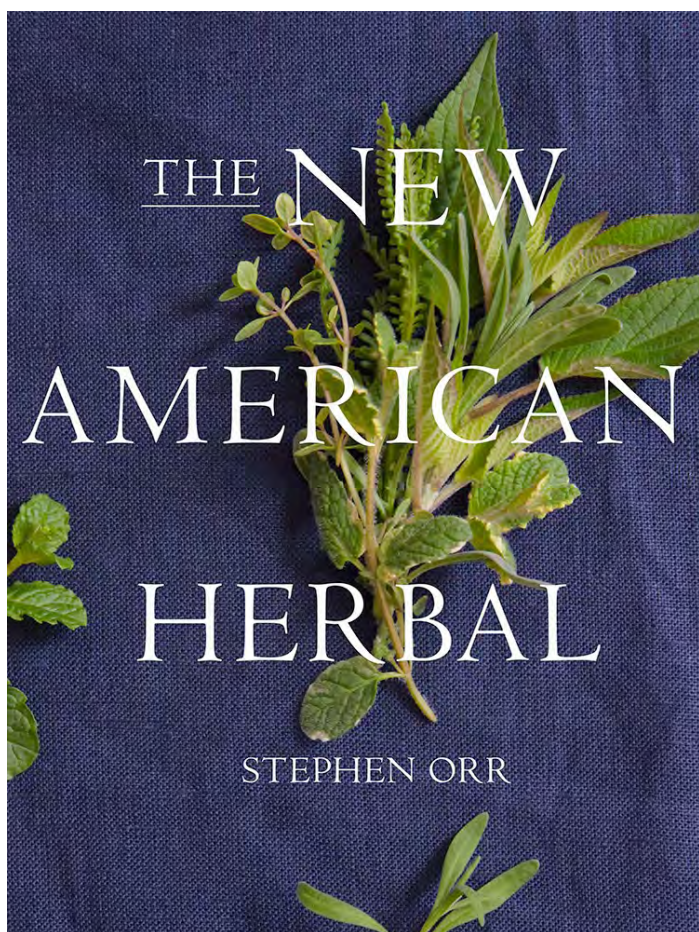
Now, with *Britannica's* storage of vastly more information online than in the thirty-two volumes of its last 2010 edition, it's not only bigger than it was in print, but retrieval is easier and it is more reliably current—a bit like the twenty-first century upstart **Wikipedia**, whose English edition alone has grown to 4,744,399 articles (according to its recent statistics). That is the equivalent of over 2,000 print volumes of the *Encyclopedia Britannica*! No longer the target of derision that it was during the first decade after it came online, even scholars are reevaluating it. **William Cronon**, whose books are in many CBHL collections (*Uncommon Ground: Rethinking the Human Place in Nature*, *Nature's Metropolis: Chicago and the Great West*, etc.) wrote in 2012: "Wikipedia is the largest, most comprehensive, copiously detailed, stunningly useful encyclopedia in all of human history . . . Long, complicated interpretations exploring subtly interacting historical causes in carefully contextualized analyses or beautifully flowing narratives—these one will never find on Wikipedia . . . What one will find is a breadth and intellectual scope that put even the largest traditional encyclopedias to shame."

The numbers of facts have always mattered. First century Roman compiler **Pliny the Elder** claimed 20,000 noteworthy facts in the thirty-seven books of his *Natural History*—the prototypical encyclopedia of "everything in the world worthy of memory," as he stated it. Pliny recognized the challenge faced by all encyclopedists when



he noted in his preface: "It is a difficult thing to give novelty to the familiar, authority to the brand new, shine to the out-of-date, clarity to the obscure, charm to the dull, authority to the implausible, its nature to everything and all its own to nature. And this is why even if I have not succeeded, it is a brilliant and beautiful enterprise." And that is the challenge and the reward for encyclopedists today. Although encyclopedias may have changed radically in form over their long history, encyclopedia-making remains a "brilliant and beautiful enterprise" and an expression (like library catalogs) of our urge to collect, organize, and manage knowledge.

I matured horticulturally with *Perennials for American Gardens* (Random House, 1989) by **Ruth Rogers Clausen** and **Nicholas Ekstrom**, both of whom were also among my teachers at **The New York Botanical Garden**. Theirs was an encyclopedia I consulted again and again, but less and less in the last decade because so much required revision, and also because so much more information was available, both in print and online. It seemed that a new edition would be as unlikely as a revision of *Hortus Third*. But then, Clausen teamed up with **Thomas Christopher** and **Timber Press** for *Essential Perennials*. Timber Press tags over ten percent of its list (forty six books) as "Encyclopedias," including **CBHL Annual Literature Award** winner *Encyclopedia of Garden Ferns*; **Michael Dirr's** *Encyclopedia of Trees and Shrubs*, *Lilacs: A Gardener's Encyclopedia*; and, the newest title, *Essential Perennials*.



To my surprise, the new volume describes fifty-two fewer genera and more than three hundred fewer perennials (if the stated counts are accurate). It also has more than two hundred fewer pages. It is a larger trim size but the photographs are often larger too. Why so many fewer plants? What was eliminated and what drove the decisions?

One does not generally read encyclopedias from A to Z, but I started with the first genus, *Acanthus*, to compare the two books. Within just three included species in the genus there are two nomenclatural changes, which certainly confirmed the need for an update. As I read, I quickly realized that *Essential Perennials* avoids all but the most basic botanical terms as if the authors were reluctant to challenge neophytes. I turned to the back of the book and found no glossary. There is one in *Perennials for American Gardens* because its scientific descriptions call for one. Some changes I found rummaging around in the As were: *Aconogonum* was added and described as “a genus in the making;” all four species formerly listed as *Cimicifuga* were folded into *Actaea*; the genus *Agastache* was added but with *A. rugosa* listed incorrectly as *A. rugosum*; and both *Agapanthus* and *Agave* were cut. Puzzling. I skipped to the Ps, where I counted a net loss of nine genera, including *Pelargonium*, which has more than a six-page treatment in Clausen-Ekstrom.

Last fall I planted *Penstemon pinifolius* and while it has been a very harsh winter and my garden is still

under snow in March, it is one of the few perennials that is green. Naturally, penstemons are on my mind and it is a favorite genus, so I decided to do a close comparison of the two books’ treatments. The differences begin with the family: between their years of publication, the genus *Penstemon* was tossed out of the *Scrophulariaceae* and absorbed by the *Plantaginaceae*. Even the common names are written differently. I first looked for and found that there is no entry for *P. pinifolius* in Clausen-Ekstrom, but there is in Clausen-Christopher. And (as far as my admittedly limited experience of the species goes) it seems accurate with one exception: “evergreen where winters are mild” does not give this plant its due. On the other hand, Clausen-Ekstrom describe eleven species compared to Clausen-Christopher’s six; and only three species appear in both books. That is not a result of nomenclatural turmoil: of the eight species that were cut, seven are currently valid names, and one is unresolved. Why, for example, would *P. palmeri* be cut when Clausen-Ekstrom describe it as “perhaps the most beautiful of all penstemons”? A clue might be that Clausen-Christopher include plants that “are among the easiest to grow,” and as every gardener who has grown penstemons knows, most are not easy to cultivate in gardens.

The books list different but nearly equal numbers of penstemon cultivars. A comparison of the descriptions of the one cultivar that appears in both—‘Prairie Dusk’—again reveals something about the authors’ rather different expectations of their readers. At the end of the entries for many genera, Clausen-Christopher have added a section, “Other Notable Cultivars,” in which there are no hints to the cultivars’ parent species. That is where ‘Prairie Dusk’ is included with a description so brief as to not be particularly informative. The Clausen-Ekstrom mention is included under *P. barbatus*, also with the briefest description of its flower, but the reader learns that ‘Prairie Dusk’ is the result of a number of crosses of *P. barbatus* hybrids at the **University of Nebraska** (by **Dale Lindgren** who bred the enormously popular *Penstemon digitalis* ‘Husker Red’). While this horticultural science might seem of little relevance to novice gardeners, knowing a cultivated plant’s parentage, even in part, is a useful guide to what will thrive in the conditions one can provide.

And the Wikipedia entry for penstemon is more comprehensive than either print encyclopedia. It includes a list of more than 250 species with links to almost 90 separate species pages. There is a brief history of their discovery and breeding and a list of RHS Award of Garden Merit cultivars. Ironically, the lead photograph for the species is of *P. palmeri*.

Essential Perennials is not the revision of *Perennials for American Gardens* many had anticipated. It is quite a different book that seems to want a broader audience. It mostly succeeds as a basic encyclopedia for beginning gardeners overwhelmed by choices and looking for help coping with what the authors call “horticultural

spam." *Perennials for American Gardens* was intended as "a practical working tool for professionals, nurserymen, landscape architects, and designers as well as serious amateurs." It was that for at least a decade until, like most print encyclopedias, it required a new edition.

Even though the internet has given us what **Aude Doody** called "a new utopian vision of encyclopedism, of complete knowledge that is universally accessible," there continues to be a place for print encyclopedias. *Britannica* exists only as a digital product, but *World Book* (the encyclopedia I grew up with) continues to profitably publish print editions. There is no dearth of authors who tackle subjects that have been well researched and endlessly published but who, like Pliny, try "to give novelty to the familiar." Among them is botanist **Ben-Erik Van Wyk**, author of *Culinary Herbs and Spices of the World* (considered here), as well as *Medicinal Plants of the World* (Timber Press, 2004), *Food Plants of the World* (Timber Press, 2005), and the forthcoming *Phytomedicines, Herbal Drugs, and Poisons* (University of Chicago Press, 2015). These books' uniform designs make them feel and function like a thematically linked, multi-volume encyclopedia.

Culinary Herbs and Spices covers more than 150 commercially available herbs and spices from around the world. Not as many as *The Encyclopedia Of Herbs* by **Arthur Tucker** and **Thomas DeBaggio** which covers over 500 species and is well established as one of the best reference tools on herbs. But *Culinary Herbs and Spices* takes a narrower focus and is illustrated by crisp, informative photographs rather than line drawings. The work is well organized and well written, comprehensive and authoritative—precisely what one expects from an encyclopedia. There are nearly fifty pages of incredibly useful introductory material. Each plant has a two page entry: one page of text—description, the plant, origin, cultivation, harvesting, culinary uses, flavor compounds (there is some chemistry here), notes—and on a facing page, photographs. *Thymus vulgaris* photographs, for example, illustrate plant habit, different species and hybrids in flower, a typical commercial jar of dried thyme (hazelnut has a jar of **Nutella**) and twigs of five or six varieties of fresh thyme.

There might be little new for experienced gardeners, cooks, food historians, and botanists among the most familiar plants, but there are many that are less known. Take, for example, the first three entries: *Aframomum corrorima* (Ethiopian cardamom), *Aframomum melegueta* (Melegueta pepper) and *Agathosma betulina* (buchu), all African plants. I checked for them in Wikipedia, *The Oxford Companion to Food* (Oxford University Press, 1999), and *Cornucopia II* (Kampong Publications, 1998) and found entries or references to each. According to the Wikipedia entry for *Aframomum melegueta*, Alton Brown used Melegueta pepper in okra stew and it appeared in an episode of **Bones** as a mysterious hot sauce ingredient. These encyclopedias have very different voices and

one can glean very different facts from them, but one expects only rarely to be disappointed when consulting them. It reminded me how much wonderful serendipity there is in wandering around in good encyclopedias.

The table where I write is piled high with encyclopedias. Among them, *The New American Herbal* surely has the most personality. When I finish and return the other books to their shelves, it is more likely to sit on a side table near a comfortable chair or be propped up in my kitchen. While one can turn, as with any encyclopedia, to the alphabetical entries (or the index) for a specific fact, one is just as likely to get ambushed by an irresistible recipe, irresistibly styled and photographed. **Stephen Orr** is, after all, executive editor at *Condé Nast Traveler* and was previously editorial director for gardening at *Martha Stewart Living*. The plants are also artfully and quite unconventionally photographed by Orr, giving them the feel of candid rather than studio shots. The sophisticated but casual design of the book makes it a visual pleasure not often found among the intellectual pleasures of encyclopedias. And there are plenty of intellectual pleasures here, too.

The typical format is a full three-column page of information and a facing full page photograph of the plant. Quick essential information is presented in a one-column sidebar (category, origin, type, height, other names and varieties, how to grow, season, safety). The text is in two columns (or more) and reveals a striking depth of research, enlivened by Orr's personal observations and experience. So in the first paragraph of the article on caraway, for example, he confesses that although he has come to love it, he has a "conflicted relationship" with caraway since "it's a strong flavor I wasn't raised with." Later in the text, after a bit about the volatile oil carvone, the seeds' uses in various cultures, and references to the writings of **Eleanor Sinclair Rohde** and **Rosetta Clarkson**, he describes his experience: "If space is at a premium, who is really going to grow a caraway plant for a handful of seeds after two years? That said, there are those of us who like a challenge . . ." This is followed by a recipe for **Caraway Orange Biscuits** and a full page photograph of a little larger than life-size biscuits. One can almost smell the fragrance. All of the recipes can be found in the index under "recipes," which are categorized further as beverages, desserts, pasta, salads, sauces, and soups—very handy if you forget the herb but remember the biscuits.

I had been flipping around in the book (of course!) and was reading about marjoram when I noticed the entry for marijuana. (Yes, it is alphabetical by common name—a deliberate decision by Orr and probably easiest for the book's general readers, but it does separate marjoram from oregano.) This is an article without a recipe, but Orr offers extended text that explores marijuana's history and changing legal landscape. He quotes **Herodotus**; refers to a woodcut from **Fuchs'** 1543 herbal (although he attributes the woodcut itself to Fuchs rather

than to **Meyer**, **Füllmaurer** and **Speckle**, and specifically Speckle who actually cut the blocks); and reminds us of the 1936 movie "**Reefer Madness**." Orr can be as serious and authoritative as the *Encyclopedia Britannica* and as cheeky as Wikipedia. He wonders: "Where do I begin with marijuana? How do I write anything that hasn't already been said a thousand times before." Pliny's very question and Orr has mostly succeeded in answering it.

It's also a question that the editors of *The Gardener's Garden* might well have asked themselves given the remarkable *Oxford Companion to Gardens* and *The Oxford Companion to the Garden* (two more encyclopedias on my table).

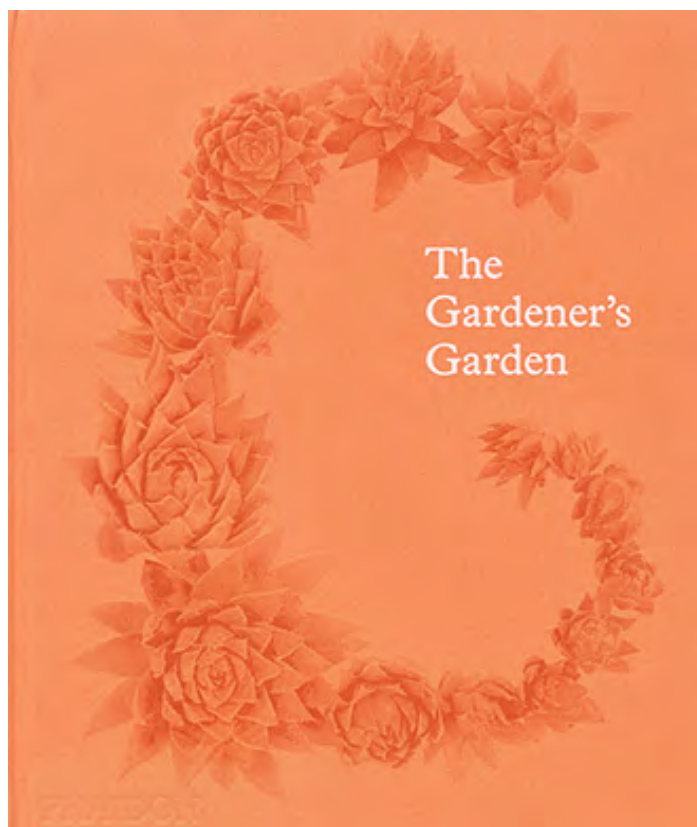
Stephen Sinon, Head of Information Services and Archives, The LuEsther T. Mertz Library, The New York Botanical Garden, Bronx, NY

The Gardener's Garden by Madison Cox (introduction), Toby Musgrave, et al. Phaidon Press, 2014. 472 pages, 1,200 color photographs. Hardcover, \$79.95. ISBN 9780714867472.

If ever there was a coffee-table book, this is one. Weighing in at over eight pounds and jam-packed with glossy color photos (not a single black and white to be found), it is an ideal candidate to peruse for inspiration and amusement while sipping on a favorite beverage and savoring both.

The idea was to create a list of favorite gardens compiled by "a team of leading writers, designers and horticulture experts," although it is not stated who the thirteen members of this team are until you get to the end of the book and find their names in the acknowledgments. It is also here at the back of the book where you learn the names of the members of the "international advisory panel of experts" who contributed the descriptions for each of the 250 gardens featured, only three of which were on the selection team. Strangely, there is no author listed on the spine, title page or any front matter at all. It is almost as if the author (listed in promotional material and on **Amazon** as garden designer **Madison Cox**) did not want to take credit for writing the work. In fact, Cox does not seem to have written any part of it other than the two-page foreword. The consulting editor, **Toby Musgrave**, seems to have written the majority of the entries describing the gardens. Musgrave is a prolific British garden writer, lecturer, consultant, and researcher with over 600 articles and a dozen books to his credit and is well qualified to do so.

Each of the gardens selected by the panel of experts features several photographs and a brief essay on key features such as layout and design. Most gardens are given one or two pages which are composed mainly of enticing photographs. End matter consists of a brief bibliography, glossary, index, and photo credits. Entries are arranged geographically by continent and include a mix of botanical gardens and private estates, among



others, but I must say that many of these appear to be little known and there is no indication of the criteria used to select the gardens included. One might conclude that this tome features many of the landscapes designed by Madison Cox himself but there is only one listed.

If you are not familiar with Cox, there is a stylish profile of him in *The New York Times* ("The Gardener's House" by **Marian McEvoy**, March 8, 2013). He has no entry in **Wikipedia** and cryptically his website consists of a single photo and an email link. The 56-year-old garden designer can certainly be called low key. His work is often compared to that of the better known British landscape designer **Russell Page**. Cox grew up in San Francisco and enrolled in the **Parsons School of Design** in New York. Transferring to their Paris campus to study, he charmed his way into the circle of **Yves Saint Laurent**, eventually becoming the first American to design an entry for the **Chelsea Flower Show**. His client list is an international Who's Who of society figures and he is an inveterate global traveler, rarely staying in one place for more than a few days. One article about him I read said he has a library of 5,000 books and no television.

The sturdy orange cloth cover is sure to catch the eye and overall this work is well made with a sturdy binding that will last. It has a total of 472 pages, meaning that many of the 250 gardens featured are only given a single page of coverage. It is certainly what may be called "eye candy" and will appeal to those planning a trip or looking for inspiration or relaxation. This work also is a record of many lesser known public and private gardens, which may be of some use to researchers.

CBHL Conference Collaboration Grant Program



During the 2010 mid-winter CBHL Board Meeting, the Board established a grant program to encourage your 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 for a CBHL member to go to the conferences of Garden Writers Association, American Public Gardens Association, Special Libraries Association, Internet Librarian, or a similar organization.

The grantee would be reimbursed the funds (up to \$500) after they have presented 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 (contact information at the top of the last page of this Newsletter) and include:

Name of conference
Date of conference
URL to 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.

On the Web

Decorah, IA, Sites, Iowa Gardens and Arboreta, Forest Sculptures, and Exploding Plants

Stanley Johnston, Mentor, Ohio

It is Spring and the **CBHL Annual Meeting** cannot be far away. This year's host is **Seed Savers Exchange** < <http://www.seedsavers.org/> > where the **Heritage Farm** boasts not only its Preservation Gardens, where the heirloom plants are maintained, but also its **Historic Orchard** with hundreds of varieties of 19th-century apples and a historic grape collection, including more than 100 breeding lines developed from the collection of **Elmer Swenson**, the famous grape breeder. A brief account on Swenson can be found on **Wikipedia** < http://en.wikipedia.org/wiki/Elmer_Swenson > while a more detailed account of his early hybrids can be found in this paper by **Bruce Smith** < http://agronomy.unl.edu/c/document_library/get_file?folderId=4294998&name=DLFE-31737.pdf >. Also on the farm are a herd of the ancient and endangered cattle known as **White Park** < <http://www.ansi.okstate.edu/breeds/cattle/whitepark/> >.

Two field trips are offered as options at the end of the conference. The lengthier all-day tour includes visits to the **Dubuque Botanical Garden and Landscape Arboretum** < <http://www.dubuquearboretum.net/> > and the **National Mississippi River Museum and Aquarium** < <http://www.mississippirivermuseum.com/> >. The shorter tour concentrates on the architecture of the Broadway historic district of Decorah, including a guided visit to the **Porter House Museum** < <http://www.porterhousemuseum.org/> >, the home of Adelbert Field Porter, a naturalist collector, photographer, and artist.

There are other places of interest to visit in and around Decorah. In the course of the meeting we will visit the **Vesterheim National Norwegian-American Museum & Heritage Center** < <http://vesterheim.org/> >. Also in Decorah proper is **The Bily Clocks Museum** and **Antonin Dvorak Exhibit** < <http://www.bilyclocks.org/> >, featuring the ornate hand-carved clocks of the Bily brothers on the first floor and an exhibit on the Czech composer, **Antonin Dvorak** on the second floor, where he and his family lived in the summer of 1893. While attached to our annual meeting hotel is the **Steyer Opera House** < <http://www.decoraharea.com/business/steyer-opera-house-hotel-winneshiek.html> > built in 1870. Nearby in **Burr Oak** is the **Laura Ingalls Wilder Park and Museum** < <http://www.lauraingallswilder.us/> > where the author spent part of her childhood while her father helped manage the **Masters Hotel**.



Giant Living Sculptures at Atlanta Botanical Garden. Photograph by Flickr user rroberts41 < https://www.flickr.com/photos/atlanta_photo_man >.

For those traveling by car who might have the time and inclination to wander to other Iowa sites, here are the pages and locations of some of the other Iowa botanical gardens and arboreta, which might also be of interest to our membership committee. **The Greater Des Moines Botanical Garden** < <http://www.dmbotanical-garden.com/> >, a major collection of gardens including a geodesic-domed conservatory and special exhibits; **Cedar Valley Arboretum & Botanic Gardens** < <http://www.cedarvalleyarboretum.org/> >, a collection of gardens including a children's garden affiliated with **Hawkeye Community College**, in Waterloo, IA; **Bickelhaupt Arboretum** < <http://bickelhaupt.org/> > features 14 acres of collections owned by **Eastern Iowa Community College** in Clinton, IA, including an herb garden and a butterfly garden, but is best known for its conifer collection; the **Iowa Arboretum** < <http://iowaarboretum.org/> > in Madrid, IA, is a 378-acre complex of which 348 acres are a forest preserve and the remainder contains the extensive tree and plant collections, including an herb garden, an extensive hosta collection, and a peony labyrinth; the **Newton Arboretum & Botanical Gardens** < <http://www.newtonarboretum.com/> > is a small six-acre arboretum tucked in a corner of **Agnes Patterson Memorial Park** in Newton, IA, which features over 185 trees of 150 species and gardens and demonstration beds; **Reiman Gardens** < <http://www.reimangardens.com/> > is **Iowa State University's** 17-acre complex in Ames, IA, dedicated to educating and inspiring the appreciation of plants, butterflies, and the natural world; and **The Brenton Arboretum** < <http://thebrentonarboretum.org/> > in Dallas Center, IA, features over 2,200 trees and shrubs representing 468 species, hybrids, and cultivars taxonomically grouped on 140 acres of prairie.

Turning to the e-list, **Suzi Tegtmeyer** pointed out that **Contributions from the United States National Herbarium** < http://www.sil.si.edu/SmithsonianContributions/USNatHerb/sc_Browse.cfm?by=Volume >, **Smithsonian Contributions to Botany** < <http://opensi.si.edu/index.php/smithsonian/catalog/series/SCB> >, and all of the **USDA**



Giant Living Sculptures at Atlanta Botanical Garden. Photograph by Flickr user David Reed < <https://www.flickr.com/photos/davidwilliam-reed/9108533524> >.

Publications < <http://naldc.nal.usda.gov/naldc/home.xhtml> > have been digitized and are available on-line.

A Year in a French Forest < <http://frenchforest-sculptures.blogspot.fr/> > details the sculptures created in three French woodlands in the course of a year by **Spencer Byles**, which is also discussed in detail at < <http://www.boredpanda.com/forest-land-art-nature-spencer-byles/> >. **Boredpanda.com** linked the preceding commentary to two other older stories that may be of interest, **Elderly Man Spent 10 Years Turning 150-Ft-Long Hedge Into Giant Dragon** < <http://www.boredpanda.com/dragon-shaped-hedge-topiary-john-brooker/> > and **Giant Living Sculptures at Atlanta Botanical Garden's Exhibit** < <http://www.boredpanda.com/plant-sculptures-mosaiculture-imaginary-worlds-atlanta-botanical-gardens/> >, with images from last year's **Imaginary Worlds** mosaiculture exhibit.

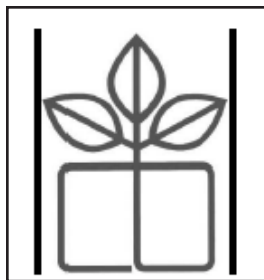
For those seeking copies of old or rare books there is a new search engine available called **BookGilt** < <http://www.bookgilt.com/> >.

Each new annual meeting gives our members a chance to experience new cities or revisit old ones. Apart from the meetings themselves, we generally have a chance to encounter new sights, restaurants, and places to shop. On our most recent Seattle annual meeting I visited a local book store where I was introduced for the first time to the medieval mysteries of **Priscilla Royal** < <http://www.priscillaroyal.com/> >, who is from the state of Washington. In her latest mystery, *Satan's Lullaby*, the victim is murdered by an overdose of a botanic used to treat gout. This appears to be **Autumn Crocus** < <http://www.webmd.com/vitamins-supplements/ingredientmono-282-autumn%20crocus.aspx?activeingredientid=282&activeingredientname=autumn%20crocus> > and < <http://www.drugs.com/npp/autumn-crocus.html> >.



Giant Living Sculptures at Atlanta Botanical Garden. Photograph by Flickr user ugardener < <https://www.flickr.com/photos/ugardener> >.

While watching an episode of the **BBC** comedy quiz show **QI**, I was recently exposed for the first time to *Ecballium elaterium* < http://en.wikipedia.org/wiki/Ecballium_elaterium >, otherwise known as squirting or exploding cucumber, a remarkable plant which distributes its seeds by shooting them out in a stream of liquid. While *Ecballium elaterium* is relatively benign, apart from being poisonous, **Himalayan balsam** < http://www.ceh.ac.uk/sci_programmes/documents/himalayanbalsam.pdf > (*Impatiens glandulifera*), has pretty flowers, but is highly invasive due to its seed pods, which when disturbed can scatter their seed to a distance of 27 feet as well as setting off a chain reaction in the other seed pods as discussed in *This Exploding Plant Is Taking Over the World* < <http://www.nerdist.com/2014/10/this-exploding-plant-is-taking-over-the-world/> >. Both of these plants are shown in action at **Exploding Cucumbers!** < <http://www.youtube.com/watch?v=wOIHzl2h9a8> >. **Dispersal of Seeds by Force** < <http://theseedsite.co.uk/sdforce.html> > discusses how some plants use the evaporation of water to dry one side of their seed pods, causing them to burst open and spread their seeds—sometimes accompanied by an explosive sound akin to a firecracker. Finally, we have a page entitled **Exploding Moss Reproduces with a Bang** < <http://www.livescience.com/6732-exploding-moss-reproduces-bang.html> > detailing how the humble Sphagnum moss uses a mechanism like a tiny air gun to disperse its spores in a vortex ring.



CBHL Newsletter, c/o Stacy Stoldt, Secretary
Council on Botanical and Horticultural Libraries, Inc.
Lenhardt Library, Chicago Botanic Garden
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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); ISSN 1545-5734 (electronic version); published on the Council's Website: < <http://cbhl.net> >

The quarterly Newsletter is sent by mail to all current members of CBHL. Submissions are welcome according to the following schedule: February issue (copy due 12/15), May issue (copy due 3/15), August issue (copy due 6/15), and November issue (copy due 9/15). Newsletter Editor, Judith Warnement < warnemen@oeb.harvard.edu > Publications Committee Chair/Newsletter Production, Larissa Glasser < larissa_glasser@harvard.edu >.

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