

2016 CBHL Annual Meeting Preview

**Kathy A. Crosby,
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The Cleveland Botanical Garden < <http://www.cb garden.org> >, in the city's University Circle neighborhood, is one of our hosts for the 2016 meeting the week of May 24th-May28th. At the garden, you can even explore Madagascar and/or the Costa Rican rainforest—home to fifty species of butterflies. There is also a perennial garden, a restorative garden, an inspiration garden, a Japanese Garden, and a topiary garden, among others. The garden is part of a necklace of learning including **Case Western University**, the **Cleveland Art Museum**, and the **Cleveland Museum of Natural History**, and the meeting's program includes time at both the latter institutions. If you need some space to sit and reflect, seek out the atrium at the art museum or an outside bench in this tree-graced neighborhood.

The Garden is located across the street from one of the lodging sites—the **Glidden House**. Glidden House is a lovely inn with a renowned breakfast spread, a bar, plush couch and chair-filled corners for sitting and chatting, and an onsite restaurant. Stay here, if you want to have an extra leisurely breakfast and coffee, and with barely a hop, skip, and a jump get to the meeting. If you prefer something more modern, you may want to stay a few blocks away at the **Marriott Courtyard** complete with a business center—airy, comfortable, and accommodating. There's a **Starbuck's** on the first floor and you can get a more fast-food-style breakfast, or if you like, Miso. And if, from behind the Marriott, you take the time to walk up Mayfield under the Rapid Transit overpass and up the hill, you can go to **Presti's Bakery and Café**, family owned since 1903. Presti's opens plenty early enough to provide breakfast before



*Kalberer Emergent Tower, Holden Arboretum.
Photograph by Jackie Klisuric.*

the meeting. There are a host of other fine restaurants in Little Italy and near the Marriott. There will also be an option to stay at the Case Western dorms.

If your bag is light enough and you are a fit walker, all the lodging sites are accessible from the Rapid Transit Station. If not, you may want to take a cab to your lodging site. This is easy to do from the airport, but as the Marriott concierge said, it's easier to get people to Cleveland than out of it. We suggest making your return cab reservations at least a day ahead of time. But then the Board was there during a Browns game and homecoming. Also the ride on the Rapid Transit can be a bit lengthy, so give yourself plenty of time.

One afternoon, after a market lunch, you will likely have your pick of going to the **Science Museum**, the **Rock and Roll Hall of Fame Museum**, the **Cultural Gardens**, or other site. But this meeting is not only urban, but suburban as well—so we will spend a day with our other host, **Holden Arboretum**. Some of you will probably

be game for the **Canopy Walk** and **Emergent Tower** which provide, according to the Holden website, a unique perspective on forests and the animals that inhabit them. The website also notes that the **Kalberer Emergent Tower**, at a height of 120 feet, on a clear day, affords a view “all the way to Lake Erie.” On our way to Holden we will also likely have a chance to visit the **Herb Society**. Holden and Cleveland are in the process of a merger, bringing their rich resources together.

I arrived for the mid-year board meeting on a late rainy afternoon, and had a quick bite at the Marriott with **Carol** and **Stan Johnston**. They come regularly to the theater in Cleveland. After what was a really good, and generous, salad for me, we drove into the museum area, along the Cultural Gardens, and by the estate area on the shore of Lake Erie. Even though it was still gray and growing dark, there was a pink blush along the lake horizon. I got to see where Stan grew up and hear about how their neighborhoods have changed over the years. This leads me to my sense of **Gary Esmonde's** excitement in sharing his Cleveland with us—he's fairly bursting with plans.

From the President

**Kathy A. Crosby, Head Librarian
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What do you find a few weeks after a storm at a renovated ice rink by a lakeside landscaped with native plants on a silver gray autumn day very late in the season in a northeastern urban park? A bunting and its groupies, of course.

Over the past few weeks, a male painted bunting has become the center of attention in **Prospect Park** in Brooklyn, NY. These buntings are common to the southeastern coast and South Central US, but are labeled near-threatened by the **IUCN**. They are often caught in their winter grounds in the

Caribbean and Mexico and sold as caged birds—one of the factors, in addition to loss of habitat, putting pressure on this bunting species. Check out their color and you will see why, in addition to their song, we seem to find them so alluring. Southern wind patterns bring us these accidental bird visitors in the Northeast—especially during storms.

This corner of Prospect Park, home of the new ice rink and its eatery, is situated near an area called Lakeside. To get a better sense of this area of Prospect Park, see the article entitled “Heaven’s Skate : Prospect Park Has a New Set of Rinks, Olmsted and Vaux Would Be Proud” by **Melanie Rehak** in *Landscape Architecture Magazine*, March 2014, 105-115. There are great photos, maps, a planting plan, and plant list. I’m particularly interested in comparing sections of the plant list to the painted buntings’ preferred diet in its home range; in any case, the bird seems to be happily feasting on what Prospect Park has to offer. From what I’ve read so far, the diets of migrant birds are highly variable—seems right.

Much of the area has been replanted with native grasses and shrubs—it’s chock-full of seeds and berries. Its range of autumnal tones is still lovely deep into the season, particularly on the somewhat cloudy and muted days. Despite the lack of sun this weekend, a good-sized turtle still thought it worthwhile to climb to the top of one of the rocks. And little breaths of El Niño-warmed air gently stirred the leaves on the water. Is global warming also playing a role here? Despite the holiday “jingle” music from the speakers at the ice rink, the day, in the adjacent landscaped areas, seemed quiet enough to hear its rustle. Credit for that likely goes to the landscape architect.

The quiet made me think perhaps the bird had left. Over the past few weeks, people have followed blogs to track and find their way to the bird in the park, or, alternatively, have followed people carrying very large cameras in the park. But, once again, on the day I was there, a New York crowd succeeded in drawing more of a crowd. People shared their binoculars, helped each other to see the bird, and shared their photographs by e-mail. There were Saturday bicyclists, runners, walkers, who came to where the bird was feeding by accident, but also visitors who had driven from the neighboring states of Connecticut and Pennsylvania or taken the train down from upstate New York. If you stood in the crowd, you could hear the chorus of clicking cameras.

Birds who have strayed so far from their home ground are often called vagrants and this “vagrant” is apparently fairly common, even in Connecticut, from where some of the visitors in the Park had come. But according to the **Audubon Society**, this being New York with its media infrastructure, the bird was instantly famous throughout the birding community and beyond. This might not have been the case in our neighboring states, or perhaps other states are just more respectful of bird privacy?

There’s a rumor that a feral cat stalking the bird was moved to keep the area safer for the bird and there is newly erected rope “fencing.” We wondered about the danger to the bird from our hawk population; a psychiatrist friend of mine worried that the bird was eating too much, perhaps from anxiety. But, in fact, if the bird is to migrate back home, it will need to be well nourished and will need to find viable places to feed along the way. Having any extra fat is good for the bird. If the winter remains mild enough, perhaps the bird will stay. And at the moment, the weather forecast is relatively mild until the end of the month.

From the literature in **JSTOR**, I read that painted male buntings arrive early to stake out what they deem to be superior breeding sites at the forest edge vs. interior in their home range, often sites from previous years. (Lanyon and Thompson, 1986) From data acquired via banding at a feeding station in Homestead, Florida, one bunting was shown to have lived twelve years. After

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eight years, five birds were still returning to the same station. This same study indicated that the buntings came readily to shared feeders—those with cardinals, rufous-sided towhees, indigo buntings, and rose-breasted grosbeaks. If food was plentiful, pugnacious behavior was not evident. Also the author noted, the buntings were not trap shy, but did, in many cases, learn to avoid the nets. (Fisk, 1974) Courting behavior includes bows, upright positioning, wing quivers, butterfly flight patterns, moth flight patterns, flutter-ups, feather pulling, etc. After the bird pair has mated, males do not help to feed the nestlings, but do defend the nests. (Lanyon and Thompson, 1984), and indigo buntings were the basis of **Stephen T. Emlen**'s study of how some bird species learn to navigate by Polaris and nearby constellations. (Heinrich, 2014).

What's striking is how much this brilliantly colored bird made me take note of what I often take for granted on this walk—like the autumn palette of the brush. I always appreciate it, but on this day I knew that the seeds and berries were providing a feast not only to the natives, but also the vagrant. At first sight, he's out of place, tropical, extravagant, and then somehow, he's not—he's just trying to feed—like the female goldfinch with the yellow bands on her wings I saw at the park's feeding station.

(And this is hearsay, though on good authority of course, I have heard that our native flora gardener is apparently a bit envious right now!)

This topic of vagrants seems so understudied to me—perhaps all our garden and campus checklists need to tag our more unusual visitors. I checked our CBHL home institution websites, and while I often found bird and other checklists, I couldn't tap into accidental or "vagrant" visitor knowledge. All of this made me think about how we might help our institutions draw together pools of new knowledge. A lot of us, for example, have plants in bloom calendars, old flowering period data, past meteorological data, etc. We are all content, and you know what they say, content is everything.

Some of what I've read on the bunting follows and a link to the park's blogs:

Dinsmore, Stephen J. "The changing seasons : weatherbirds" in *North American Birds* 60:(1) 2006.

Fisk, Erma J. "Wintering populations of painted buntings in southern Florida" in *Bird-Banding* 45:(4) 1974.

Heinrich, Bernd. The Homing Instinct : Meaning & Mystery in *Animal Migration*. Houghton Mifflin, 2014.

Janzen, Daniel H. "Seed-eaters versus seed size, number, toxicity, and dispersal" in *Evolution* 23:(1) 1969.

Johnson, Robert A., et al. "Nutritional values of wild fruits and consumption by migrant frugivorous birds" in *Ecology* 66:(3) 1985.

Lanyon, Scott M. and Charles F. Thompson. "Site fidelity and habitat quality as determinants of settlement pattern in male painted buntings" in *The Condor* 88:(2) 1986.

Lanyon, Scott M. and Charles F. Thompson. "Visual displays and their context in the painted bunting" in *The Wilson Bulletin* 96:(3) 1984.

Meyers, J. Michael. "Population densities of painted buntings in the southeastern United States" in *Southeastern Naturalist* 10:(2) 2011.

Prospect Park. < <https://www.prospectpark.org/news-events/news/flocking-park/> >

ERRATA:

"Creating a Seed Library for Your Institution, reported from 2015 CBHL Annual Meeting proceedings by Suzi Teghtmeyer, *CBHL Newsletter* no. 138, page 1:

"Grant began his talk at the pre-conference workshop on Tuesday by telling us a bit about **Seed Savers Exchange (SSE)**, that they hold about 600 varieties there at SSE and facilitate the world's largest seed exchange of about 16,000 varieties."

Should have read:

"...they [SSE] offer about 600 varieties in the annual SSE seed catalog and facilitate the world's largest seed exchange with over 23,000 listings including about 12,000 unique varieties. (SSE holds over 20,000 varieties in Decorah.)"

Have you renewed your CBHL membership?

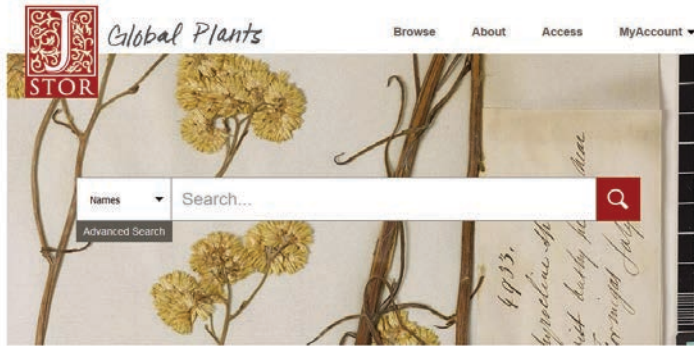
Renew online at < <https://cbhl.wufoo.com/forms/cbhl-membership-form-2016/> >
or use the form printed on the back cover of this newsletter.

Current memberships can be seen at < <http://cbhl.libguides.com/2016> >

Questions? Contact Laura Soito, CBHL Membership Manager
< Isoito@unm.edu >

Members' News East

Compiled by Shelly Kilroy, Librarian
Peter M. Wege Library
Frederik Meijer Gardens
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Jason Przybylski, Senior Licensing Editor
JSTOR
New York, NY

JSTOR has developed multiple resources serving libraries and researchers in botany and plant sciences, including **Global Plants**—a collection of over two million digitized herbarium specimens and related materials contributed by partners from around the world (including several CBHL member institutions)—as well as journal and book collections. In an effort to build on these projects and further our commitment to the field, JSTOR is planning to develop a new multi-content electronic resource—including journals, books, and primary sources—that will focus on the historical, cultural, aesthetic, and environmental implications and uses of plants in society. This resource will position the importance of plants in understanding these issues and will work to develop pathways of study between the sciences, humanities, and social sciences. In so doing, the resource will draw upon a range of complementary disciplines, including Anthropology; Art & Art History; Botany & Plant Sciences; Garden History & Design; Ecology; Economics; History & History of Science; Horticulture; and Landscape Architecture.

As with our earlier resources, we will work closely with partner libraries, universities, botanic gardens, and other organizations to include the appropriate tools and materials and create a resource that has meaningful impact on scholarship. We are still in the early stages of development, so we would love to hear from our fellow CBHL members to help shape the resource and make it valuable to its users. To this end, we have put together a short survey and would greatly appreciate if you could take a few minutes to let us know what you think: < <https://www.surveymonkey.com/r/XJ8S2Z5> >. Please also feel free to share this survey with others you think may be interested—librarians, researchers, professors, students, interested patrons. We would, of course, also appreciate hearing from you directly if you want to discuss the project in more detail or if

your institution has materials that may be appropriate for the resource. You can reach me anytime at < Jason.Przybylski@ithaka.org >. Thank you very much for your time and input. We'll be sure to stay in touch as the project develops.

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

Visit to Cheekwood

In mid-November, CBHLers **Stephen Sinon** (New York Botanical Garden) and **Nadine Phillips** (University of Southern Mississippi) had the opportunity to visit the **Cheekwood Botanical Garden and Art Museum** in Nashville. We are happy to report that a reciprocal admission policy is in effect and we were given complimentary entrance. Our first encounter was with the visitor center, an undulating concrete structure now housing meeting rooms and offices, which was staffed with a volunteer who hailed from Brooklyn and who regaled us with his story in the time-honored tradition of Southern hospitality.

Our first horticultural encounter was a bit of a surprise. We saw a group of colorful flowering trees and thought they might be winter blooming cherry or apricot but upon closer inspection were strings of plastic flower shaped lights wrapped around the trees for the annual Christmas light show which was being installed. They looked so beautiful in the sunny weather we photographed ourselves with them and you might easily be fooled to believe the photos were taken in the spring. Our pathway proceeded to take us through an arbor and into a Japanese garden whose design unfolded in the landscape to reveal a bamboo forest leading to a dry stone pond overlooked by a viewing pavilion surrounded by low hills plated with conifers, ginkgos and maples, offering a serene spot for meditation.

We passed a pond now drained but the site of a recent sculptural installation featuring the work of **Jaume Plensa** which we just missed by a day. Nadine was particularly impressed with a large specimen of osage orange. The largest specimen in America is found in Alexandria, Virginia, and is believed to be a gift from **Thomas Jefferson**. A perennial garden dedicated to iris breeder and author **Jesse Willis** is encountered on the path leading to the mansion and art museum. Willis was an advocate for wildlife gardening and dried flower stalks and seed pods were left in place. Our pathway led us to a beautiful reflecting pool surrounded by boxwood with fountains at either end of the pool, which was overlooked by a series of stone terraces cascading down from the mansion above. The uppermost terrace was being strangled by several large wisteria specimens and must surely have been a wonderful spot for lounging and entertaining. Let us now interject a bit about how Cheekwood came to be founded.

The Cheekwood estate was constructed by the Cheek family, successful Nashville grocers who developed a particular blend of coffee which was sold through the best hotel in

town, the Maxwell House. Their company was purchased by **General Foods** in 1928. The Cheeks embarked on the construction of a 100-acre estate in West Nashville styled on the grand English manner of the late eighteenth century which was ready for occupancy in 1932. The last owners of the estate made plans for it to become a botanical garden and art museum with the **Horticulture Society of Middle Tennessee** (now headquartered there) and the **Nashville Art Museum** which sold its property and donated its collections for that purpose. Cheekwood was opened to the public in 1960 by **Senator Al Gore**.

There are plans underway to restore the mansion to its original appearance as a residence and this will involve relocating the 5,000-volume botanical library back into the confines of the mansion which has a vast array of impressive architectural detailing inside and out, a sweeping grand staircase, ballroom, drawing rooms, and a series of museum quality art galleries for its permanent and temporary exhibitions. It houses one of the finest collections of Fabergé in the world and we got to experience the mansion in its holiday finery.

The grounds also feature a sculpture trail, wildflower, herb, water and color gardens. The living collections are particularly noted for their dogwood displays and there is even a recreation of the oldest botanical garden in Europe, that of Padua. There is a learning center with classrooms and additional gallery space located in the former stables. Overall, this would make a fine site for a CBHL conference; however, Cheekwood is not currently a member of CBHL.

Cheekwood's mission statement states that its goal is to preserve Cheekwood as an historical landmark where beauty and excellence in art and horticulture stimulate the mind and nurture the spirit. We both felt that it met its goal and look forward to returning in another season.

**Larissa Glasser, Library Assistant
Arnold Arboretum Horticultural Library
Jamaica Plain, MA**

Arnold Arboretum launches Expeditions Unveiled, an interactive history of plant exploration

It began with a simple question. Exactly how many expeditions has the **Arnold Arboretum** been involved in?

There was no definitive answer until recently: Since its formation in 1872, the Arnold Arboretum has participated in over 150 collecting trips, bringing back many thousands of seeds, plants, and herbarium specimens from over 70 countries.

In order to highlight and quantify the Arboretum's ongoing commitment to the study of horticulture and plant sciences, **Expeditions Unveiled** < <http://www.arboretum.harvard.edu/plants/plant-exploration/expeditions-unveiled/> > provides an interactive history of each documented Arnold Arboretum expedition, including goals, target taxa, image galleries, documentation, and trip narratives. This joint project between

library and curation staff sought to research and construct a comprehensive narrative of Arboretum history and how our expeditions have benefitted our preserved and living collections, publications, and research.

2014-2015 Curatorial Fellow and project manager

Jordan Wood began the research process with the assistance of **Kiley Dalrymple** and **Lucas Galante**, interns from **Bennington College**. During winter 2015 the team consulted archival materials, recorded data from Director's reports, queried taxonomic information and provenance in **BG-BASE**, and consulted additional digital resources. Curator of Living Collections **Michael Dosmann** served as project advisor and provided guidance with frequent check-ins, enhancements to workflow, and optimization of project guidelines. As a result, the team generated a list of almost 400 potential excursions that were then evaluated to determine if each one fit the following set of criteria to be considered an Expedition:

- An **expedition** is a collection event sponsored by the Arboretum and carried out by Arboretum staff, with planned objective(s) to collect living or preserved plant specimens. In some instances, a collection event may not have been formally sponsored by the Arboretum, but resulted in significant contributions to the collections (living or preserved); it is included as a non-Arnold Arboretum expedition.
- A **campaign** is a collection event with more than one discrete start and end date, yet with objective(s) (e.g., location or taxa) that remained consistent over time.
- A **contract** is a collection event where the Arnold Arboretum sponsored and determined or agreed to the objective(s), but Arboretum staff did not participate.

Additional components of documentation included type of specimens collected (germplasm, herbarium specimens, or both), date and location data, and information on participants from other institutions.

In order to share these data with the public, Library Assistant **Larissa Glasser** transposed the compiled expedition data into a **Wordpress** template provided by Applications Programmer **Donna Tremonte**. The resulting expedition timeline presents trip data chronologically from the first documented **Contracted Collections in Japan (1876-1877)** to the most recent **Expedition to Sichuan province, China (2015)**.

Expeditions Unveiled also includes a history of the project along with its goals, objectives, and statistics. When additional data from a trip are available, that expedition will have its own extended profile page accessible from the timeline.

We are excited to announce that Expeditions Unveiled will continue to develop as we uncover the past, continue to document current expeditions, and endeavor to include GIS data for the next phases of the project.

Esther Jackson, User Services Librarian
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Community Engagement & Citizen Science—
“Purposeful Gaming Day” and “Data Dash” at the
Mertz Library

The Purposeful Gaming and Biodiversity Heritage Library (BHL) project was funded by the Institute of Museum and Library Services (IMLS) in 2013. Biodiversity Heritage Library (BHL) members the Mertz Library at New York Botanical Garden along with Missouri Botanical Garden (the lead institution), Cornell University, and the Ernst Mayr Library of Harvard’s Museum of Comparative Zoology are partners on this project. This project has been mentioned in the CBHL newsletter at various points during the grant’s lifetime, most recently in issue number 138 (September 2015) by Marty Schlabach, Food & Agriculture Librarian, Mann Library, Cornell University.

The New York Botanical Garden supported this project by scanning materials to populate games developed to test crowd-sourced transcription, **Beanstalk** <<http://beanstalk-game.org/>> and **Smorball** <<http://smorballgame.org/>>. Specifically, NYBG contributed digital surrogates of seed and nursery catalogs. With their variations in typefaces, paper thickness and overall quality of legibility, seed and nursery catalogs presented a unique challenge to OCR software, and were therefore perfect for this project. The Mertz Library has a seed and nursery catalog collection of almost 7,000 titles <<http://bit.ly/1SL2XEW>> comprising more than 58,000 items <<http://mertzdigital.nybg.org/cdm/landingpage/collection/p15121coll8>>. Significant collections include those of the **Farr Nursery Company**, **Fruitland Nurseries**, and the **Elliott Nursery Company**. In conjunction with digitization efforts, the Mertz Library staff authored a series of LibGuides about noteworthy and interesting collections <<http://libguides.nybg.org/nurseryandseedcatalogs>>.

Setting up the game for the public to access in the Mertz Library was relatively straight-forward. Two of the public computer terminals in the library were selected for this purpose. Working with the NYBG Creative Services department, 11.5”x17” posters were printed and added to the space near the computers. The posters used were created by grant partners, with the NYBG Creative Services department adding the NYBG logo to each poster. Also included at the stations were BHL business cards with links to Smorball and Beanstalk. Prior to the events themselves, the terminals acted as a “soft launch” to increase awareness about the games, as well as to encourage easy participation on-site.

“Purposeful Gaming Day” was held at NYBG on November 2nd, 2015. Prior to the event, the Creative Services department published a write-up on the **NYBG Plant Talk Blog** <<http://blogs.nybg.org/plant-talk/2015/10/from-the-library/>



*Gamers in the Mertz Library at the New York Botanical Garden.
Photograph by Esther Jackson.*

purposeful-gaming.org/>. The event was also publicized via social media. Regrettably, the turnout was small. However, one of the unexpected benefits of this day was that NYBG Science staff—familiar with BHL, scientific texts, and, in some cases, gaming—were able to give feedback on the game. **Elizabeth Gall** of the Herbarium shared a delightful review of both Smorball and Beanstalk through her Facebook page, **Spores Illustrated** <<https://www.facebook.com/sporesillustrated/posts/1049799091717085>>.

Following this event, Mertz Library staff supported BHL’s “Data Dash”—the final push to increase gaming participation during the grant’s lifetime <<http://blog.biodiversitylibrary.org/2015/12/bhl-data-dash-dec-7th-9th-2015.html>>. On December 7th-9th, BHL hosted a 48-hour data correction event. The goal was to complete 10,000 pages from BHL’s OCR output, with the intention of using the completed pages as a training set to apply to the remaining materials in BHL. Prior to the event, Mertz Library staff once again coordinated with the Creative Services department to post a blog entry on the NYBG Plant Talk Blog <<http://blogs.nybg.org/plant-talk/2015/12/from-the-library/data-dash-makes-a-game-of-saving-scientific-works>>. NYBG social media also went to work, promoting this event through various channels. Since the Data Dash was an event coordinated by BHL, the reach, in terms of both social media reach and participation, was far greater. Bright and early at 10 a.m. on December 7th, 2015, NYBG staff from the Library and Science departments sat down to begin playing Beanstalk. After an hour of Library-sponsored participation, NYBG dominated the leaderboard. Sadly, by the end of the dash, this was not the case. However, the excitement of the Data Dash was pretty addictive, as was following BHL’s

coverage on Twitter < <https://twitter.com/biodivlibrary> >. In addition to staff participating in the Library, others did so from their offices at NYBG. By and large, we saw wonderful participation across the board, and were proud to have contributed to this event.

While the grant project that sponsored creation of the game has now ended, Beanstalk and Smorball will continue to be available online in 2016. Perhaps not originally part of the “purpose” of the games, but a side effect, is that they have inspired healthy competition at stakeholder institutions. It would be marvelous to see future initiatives such as this one – citizen science “dashes” that inspire teamwork and competition while increasing access to the great works in our collections.

**Staci Catron, Library Director
Cherokee Garden Library
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Atlanta, GA**

Endowment Campaign Meets \$2.5 Million Goal to Extend the Cherokee Garden Library Services to Future Generations

On October 14, 2015, an exciting announcement was made at the **Cherokee Garden Library’s** 40th anniversary celebration and public lecture featuring renowned American garden writer, **Ken Druse**. The combined contributions of 150 individuals and organizations are serving as a very special 40th birthday present for the Cherokee Garden Library. Each gift, ranging from \$30 to \$300,000, helped surpass the \$2.5 million goal set at the time the Cherokee Garden Library merged with the **Atlanta History Center** in 2005.

“Reaching the endowment campaign goal is very significant, not only for the financial security it represents but as a testament to the Garden Library’s strong leadership spanning several generations,” said Atlanta History Center President and CEO **Sheffield Hale**. “The Cherokee Garden Library is a significant asset for the Atlanta History Center. It is recognized around the world as a unique and invaluable repository of books, catalogs, drawings, photographs, and ephemera pertaining to gardening and landscape design in the Southeast region of the United States.”

Fund Structured for Continued Growth in General or Directed Contributions as well as Planned Giving

Building on this success, the Cherokee Garden Library will continue to add to the endowment to sustain growth and ensure future needs. The vision for the Endowment Fund is to continue encouraging contributions that grow the fund and position the Garden Library to serve a broader community, expanding in ways that keep it relevant and engaging to future generations.

Contributions to the Endowment Fund can be made to the general fund or to funds designated in support of specific services. The **Cherokee Rose Society** provides for planned

giving as another important component of this ongoing campaign. Planned giving currently includes an estimated \$400,000 in pledges by friends that include the Cherokee Garden Library endowment in their will.

The following endowment funds were established by donors to honor members of our community and improve the Garden Library’s offerings that are central to its mission:

- **Anne Coppedge Carr Research and Director’s Fund** – provides for the Cherokee Garden Library staff salaries, general operating needs, and funds student intern research projects in the fields of gardening, landscape design, garden history, horticulture, floral design, botanical art, cultural landscapes, natural landscapes, and plant ecology.
- **Louise Staton Gunn Conservation Fund** – sustains the Cherokee Garden Library’s ongoing program to conserve historic items so they are accessible for research or pleasure.
- **Ashley Wright McIntyre Education and Programming Fund** – supports occasional lectures and programs identified as the **Ashley Wright McIntyre Series**.
- **Carter Heyward Morris Acquisitions Fund** – contributes to the continual growth of the Cherokee Garden Library collection with the specific focus on documenting the Southeastern region of the United States.

Endowment and Annual Funds Work Together

As an operational component of the Atlanta History Center, Cherokee Garden Library endowment funds are managed as part of the Atlanta History Center endowment. The investment committee of the Board of Trustees manages the funds with eyes on preservation of capital, growth, and downside risk.

The spending policy determined by leadership makes an annual payout from the Endowment Fund to help meet the needs of each of the core areas of the Garden Library’s services.

Cherokee Garden Library Board Development Chair **Zach Young** explains, “For the endowment to work for the very best possible Cherokee Garden Library, annual giving also must remain strong. Without an Annual Fund each year to support existing levels of service, our new endowment dollars will not generate the momentum and added value that all who love the library want to see.”

Fundraising Process Strengthens the Garden Library Community

The Endowment Fund began as a savings account that accrued from 1975 to 2004 due to sound fiscal management, numerous fundraisers and generous supporters. When the Cherokee Garden Library merged with the Atlanta History Center in early

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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 (not including accommodations, travel expenses, or meals) for a CBHL member to go to the conferences of Garden Writers Association, American Public Garden Association, Special Libraries Association, Internet Librarian, or similar organization. The grantee would receive the funds before the meeting (up to \$500) with the agreement he/she 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 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.

Submission address and/or email:

CBHL Secretary, Stacy Stoldt, ssoldt@chicagobotanic.org or
Lenhardt Library, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe, IL 60022

continued from Page 7

2005, the savings became an endowment fund to be managed within the History Center's endowment, and an initial \$2.5 million goal for the Garden Library endowment fund was set.

The Cherokee Garden Library leadership planned to launch an endowment campaign during the 2007/2008 fiscal year but delayed the initiative due to the Great Recession. In 2013, a feasibility study determined the time was right for the Cherokee Garden Library to conduct a campaign, and it was officially launched in April 2013 at "The Legends of the Library" luncheon honoring key advocates of the Garden Library.

The Endowment Steering Committee formed to reach the goal and Carter Morris chaired the group, describing her role as "a convener of leaders." "Several in our group had experience in fundraising, but as a whole, we were new to the process and had to learn the art of asking," said Morris. "With some coaching, we learned to be more comfortable presenting the case and asking others to make significant contributions to an organization we believe in and are personally committed to support."

What the Garden Library Offers Future Generations

"The Cherokee Garden Library is a popular place for conducting research or simply indulging in a passion for our horticultural heritage. It attracts Girl Scouts, garden enthusiasts, post-doctoral academics, and everyone in between," said Cherokee Garden Library Director **Staci Catron**.

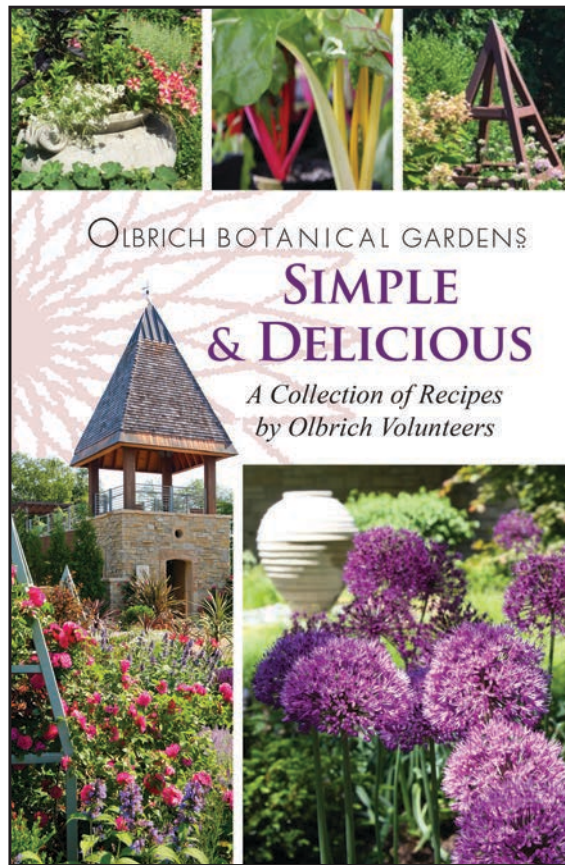
"One of the great things about studying gardening and the land is that it heals our bodies and our hearts as well as our minds and souls," says Catron. "This is what we hope the Cherokee Garden Library at the Atlanta History Center will do for generations to come. Thanks to the growing support from our community and our Endowment Fund, we can."

Shelly Kilroy, Librarian
Peter M. Wege Library
Frederik Meijer Gardens & Sculpture Park
Grand Rapids, MI

A New Take on our Book Discussion Group

For six years the **Frederik Meijer Gardens & Sculpture Park's Art and Gardens Book Discussion Group** has read and had lively discussions on a myriad of books relating to art, gardening and nature. In the fall of 2015 we decided it was time to shake things up a bit. Our new name for this pilot

project gives a hint of the changes to the program. Our **Read & Explore: Art and Gardens Book Discussion Group** offers not only a time for discussion but also a time to immerse our guests in some of our outdoor spaces. We have also changed from a monthly event to quarterly, and our newly opened **Richard & Helen DeVos Japanese Garden** was the setting for our first experience. In September of 2015 we gathered in that garden to discuss *The Samurai's Garden* by **Gail Tsukiyama**, gaining a deeper understanding and appreciation of the novel while our lead horticulturist for the Japanese Garden shared insights into the passages from the book and how they relate to this garden. We even gave our guests a chance to rake in our Zen style garden. For our winter meeting we will intertwine readings of winter-related poems with experiences of the beautiful landscape of our snow-covered sculpture park. The first event was a great success, with our guests sharing that this experience "brought the book and gardens to life" and that they "can't wait to hear what the next adventure will be"...we're excited too!



Lynn Jacobson,
Horticulture Librarian
Schumacher Library
Olbrich Botanical
Gardens
Madison, WI

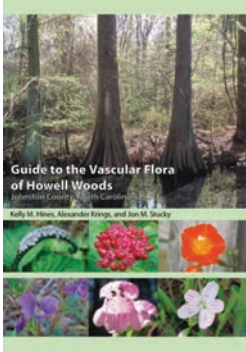
Season to Taste:
Local Cookbook History
Saturday, February 6,
1-3 pm

Join local cookbook contributors, historians, and enthusiasts for a discussion of some classic Madison, Wisconsin, cookbooks. Panelists include **Karen Dunn**, information services librarian at **UW-Madison's Steenbock Library**, who will give an overview of the history of cookbooks based on the library's collection; **Marge Snyder**, one of the founders of the **Madison Herb Society (MHS)** and author/contributor to MHS cookbooks; **Barbara Park**, contributor to the **Prairie Unitarian**

Universalist Society cookbook "Prairie Kitchen Companion"; and **Marty Petillo**, Olbrich's volunteer services manager who coordinated the production of Olbrich's new volunteer cookbook. Bring your favorite cookbooks to share in the discussion! Copies of Olbrich's new volunteer cookbook are available for purchase in Olbrich's **Growing Gifts Shop**.

Members' News West

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



Barney Lipscomb
Leonhardt Chair of Texas
Botany
Botanical Research
Institute of Texas
Fort Worth, TX

BRIT Press publishes North
Carolina flora book

Guide to the Vascular Flora of Howell Woods, Johnston County, North Carolina, U.S.A. by Kelly M. Hines, Alexander Krings, and Jon M. Stucky.

Howell Woods Environmental Learning Center (Johnston County, North Carolina; "Howell Woods") is "the most significant terrestrial natural area in the county" as designated by the NC Natural Heritage Program. Comprising 1,155 hectares, the site is one of the largest tracts of intact forest remaining in the county. Howell Woods is home to ten natural plant communities and numerous rare plant species. *The Guide to the Vascular Flora of Howell Woods* provides a checklist of the flora compiled from the first author's collections, historic collections, and reports of species from the site. The illustrated guide is based on the checklist of over 580 species in 123 families and includes 108 new county records. Keys are provided to all vouchered or reported species and genera. Habitat, exotic status, flowering and fruiting phenology, abundance, and synonymy are incorporated. In addition, relevant voucher information is provided. This is first in a series of **Illustrated Floras of North Carolina Project** from the **North Carolina State University Vascular Plant Herbarium (NCSC)**, designed to be useful to both botanical

CALENDAR OF UPCOMING EVENTS

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

February 11-15, 2016

Washington, DC. AAAS Annual Meeting.
"Global Science Engagement"
< <http://meetings.aaas.org/program> >

March 8-10, 2016

Washington, DC.
31st Annual Computers in Libraries Conference.
< <http://computersinlibraries.infotoday.com/2016> >

April 6-9, 2016

Edinburgh. 23rd EBHL Annual Meeting.
< <https://www.facebook.com/EBHLg> >

April 6-9, 2016

Los Angeles. Museums and the Web 2016.
< <http://mw2016.museumsandtheweb.com> >

April 10-16, 2016

National Library Week.
< <http://www.ala.org/nlw> >

May 23-28, 2016

Cleveland. CBHL 48th Annual Meeting.
< <http://www.cbhl.net> >

May 26-29, 2016

Washington, DC. American Alliance of Museums 2016
Annual Meeting & MuseumExpo.
< <http://www.aam-us.org/events/annual-meeting> >

June 6-10, 2016

Miami. APGA 2016 Conference.
< <http://www.publicgardens.org> >

June 12-14, 2016

Philadelphia. SLA 2016 Annual Conference.
< <http://www.sla.org> >

June 23-28, 2016

Orlando. ALA Annual Meeting.
< <http://www.ala.org> >

July 30-August 3, 2016

Savannah, Georgia. Botany 2016.
"Celebrating our History, Conserving our Future."
< <http://www.botanyconference.org> >

specialists and a more general audience.

Kelly Thames (née **Hines**) is a wetland scientist at an environmental consulting and habitat restoration firm continuing her interests working with the public, plants, and the natural world.

Alexander Krings, Ph.D., is Assistant Professor of Plant Biology and Director of the Vascular Plant Herbarium at North Carolina State University. The central focus of his work is the discovery, taxonomic circumscription, and monography of plants, and the subsequent development of applied resources that facilitate plant identification and related communication. Dr. Krings is also author of the *Manual of the vascular flora of Nags Head Woods, Outer Banks, North Carolina* (2010) published by the New York Botanical Garden Press.

Jon M. Stucky, Ph.D., is Professor Emeritus of Plant Biology at North Carolina State University. He has taught undergraduate and graduate level field botany courses for over thirty years, including Systematic Botany, Grasses, Sedges & Rushes, Wetland Flora, and Local Flora. Dr. Stucky's research focused on rare plant species ecology and conservation.

To purchase your copy of the *Guide to the Vascular Flora of Howell Woods*, visit Shop **BRIT** at < <http://shop.brit.org> > or call 817-332-4441 ext. 264. The price is \$20.00, plus \$2.50 shipping. Publication Date: 30 November 2015, ISBN-13: 978-1-889-878-47-8, Specifications: 7"×10" (soft cover), 276 pp, color throughout.

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

We're Chasing Color from January-April

We are pleased to announce a beautiful new exhibition by Santa Cruz-based artist **Erika Perloff**, **Chasing Color: Painting California's Native Flora through the Seasons**. For the past year, Perloff has been traveling throughout California, painting the seasons from spring and summer wildflower displays in desert and mountains, to fall leaf changes, to winter conifers covered in snow. Erika Perloff paints vividly with pastels in the plein air tradition, highlighting the beauty of our native flora.



Lakeside Light by Erika Perloff.

Book Reviews

Patricia Jonas, Book Review Editor
New York, NY

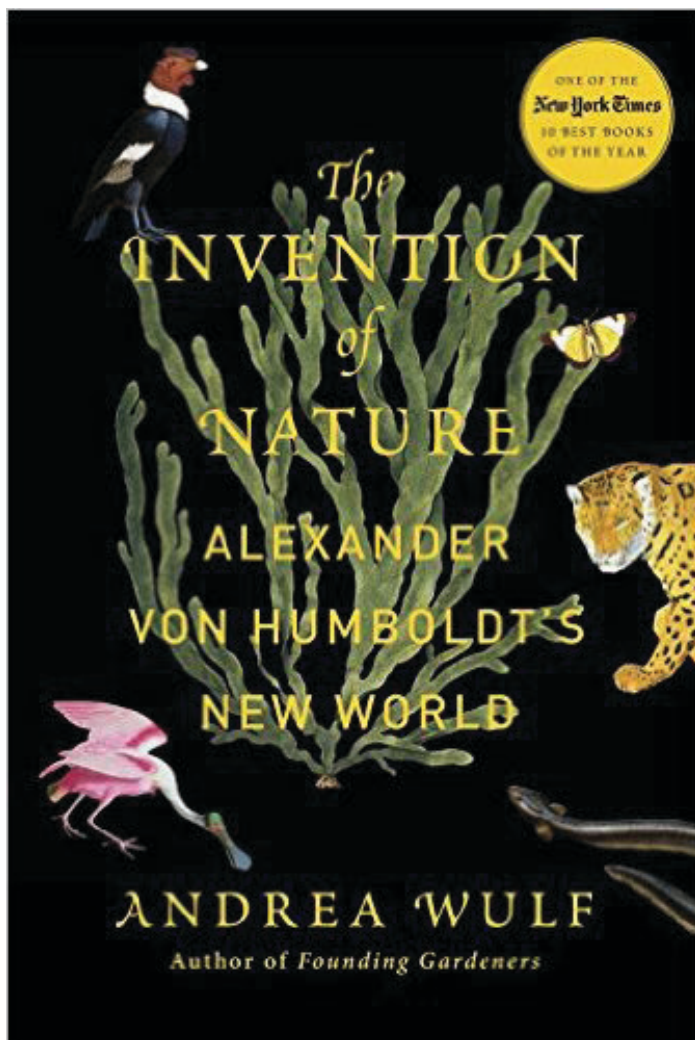
The Invention of Nature: Alexander von Humboldt's New World by Andrea Wulf. Alfred A. Knopf, 2015 473 pages, illustrations, maps. Hardcover. \$30.00. ISBN: 9780385350662

The Cabaret of Plants: Forty Thousand Years of Plant Life and the Human Imagination by Richard Mabey. W. W. Norton & Company, 2016. 374 pages, 57 illustrations. Hardcover. \$29.95. ISBN: 9780393239973

The High Line: Foreseen, Unforeseen by James Corner Field Operations and Diller Scofidio + Renfro. Phaidon Press, 2015. 452 pages, 1,000 color illustrations, 50 gatefolds. Hardcover. \$75.00. ISBN: 9780714871004

I love the lists and roundups of December. Best of everything: books, movies, music, memes. I buy some music, catch up on some movies and try to make sense of the memes. I reproach myself for exhibitions I missed, but more productively, I am reminded of books I had put on my list of to-reads, but never got to, like *Between You and Me: Confessions of a Comma Queen*. I rarely see books on those lists that have been reviewed in these pages; even more rarely do I find books in our subject areas that appear among a year's top ten. This year I did.

The Invention of Nature: Alexander von Humboldt's New World by **Andrea Wulf** was not only on best lists, but also on almost every important list of top ten. It was a book I had ignored even though I know that Wulf is a spirited storyteller



and was a **CBHL Annual Literature Award** winner in 2010. So, I have a confession: When I first learned of her new book, I thought “*Rediscovering Humboldt?* Again? Really?” I didn’t believe for a moment that Humboldt was forgotten in the English speaking world—as Wulf claimed—or that he needed to be resurrected from obscurity. His name is everywhere. The literature in English is rich. In the last decade alone, in addition to new translations of Humboldt’s work, there have been *The Passage to Cosmos: Alexander von Humboldt and the Shaping of America* by **Laura Dassow Walls**; *Alexander von Humboldt: A Metabiography* by **Nicolaas A. Rupke**; *Alexander von Humboldt and the Botanical Exploration of the Americas* by **Walter Lack**; *Humboldt’s Cosmos: Alexander von Humboldt and the Latin American Journey that Changed the Way We See the World* by **Gerard Helferich**; and others.

I was invited to a lecture that Wulf gave months before publication and I still thought “Really?” Then the book was published and the reviews started piling up. I realized, as I read them, Humboldt was, if not forgotten, little known among even extremely well read reviewers. With her vivid writing, Wulf has given Humboldt a new, popular, high profile and his work fresh relevance. It is now on my to-read list, as it may be on yours.

There is a book I was reviewing that appeared in one of those December roundups. In *The New York Times*, **Dominique**

Browning called *The High Line: Foreseen, Unforeseen* “a piece of performance art.” I can hardly think of a better way to describe the kinesthetic experience created by this practice of extreme book arts (we are talking about architects here). It begins with the image-wrapped hard cover: an almost austere photograph of the *High Line*’s now familiar concrete planks with rock ballast in the tapers, taken as if one’s feet were just outside the frame. Pick up the book (in two hands). It feels like concrete. The 452 page count doesn’t factor in the fifty gatefolds and the over thirteen inch width (a little problem for those librarians who like to keep spines lined up on their shelves). The end papers, different front and back, carry on the theme of concrete planks, but with vegetation growing in the tapers.

This book dwarfs the two previous definitive works—*High Line: The Inside Story of New York City’s Park in the Sky* by **Joshua David** and **Robert Hammond** and *On the High Line: Exploring America’s Most Original Urban Park* by **Annik Lafarge** and **Rick Darke** (reviewed together in *CBHL Newsletter*, No. 125). The former is the unique founders’ story; the latter is the essential walking guide to the **High Line** and the neighborhoods it cuts through. Both are well-illustrated with historical and contemporary visual material. There is inevitably some overlap, but this new addition to High Line literature is presented from the perspectives of the architects, landscape architects, and others involved in the design process. Nothing about that process is left out.

The gatefolds are (mostly) not empty excess. One of my favorite parts of the book is the first chapter, “**Found.**” The first four pages are full-bleed photographs that document the prospective design teams—awkwardly for some in suits—getting on to the derelict industrial site in May 2004. These pages are followed by the first of eight double-page spreads of frames of archival video showing the time and number of feet traveled. In the lower left corner is a simple diagrammatic representation of the long narrow ribbon that is the High Line with that spread’s starting and ending points marked off. So you begin seeing in those frames the derelict landscape as the videographer and designers saw it; open that section’s gatefold and you see some of the details of what they saw—the debris, the graffiti, the serendipitous juxtapositions, the views, the still elegant, rusting structure and the ruderal vegetation pushing up through all of it. Each of these gatefold spreads is followed by four more full-bleed photographs.

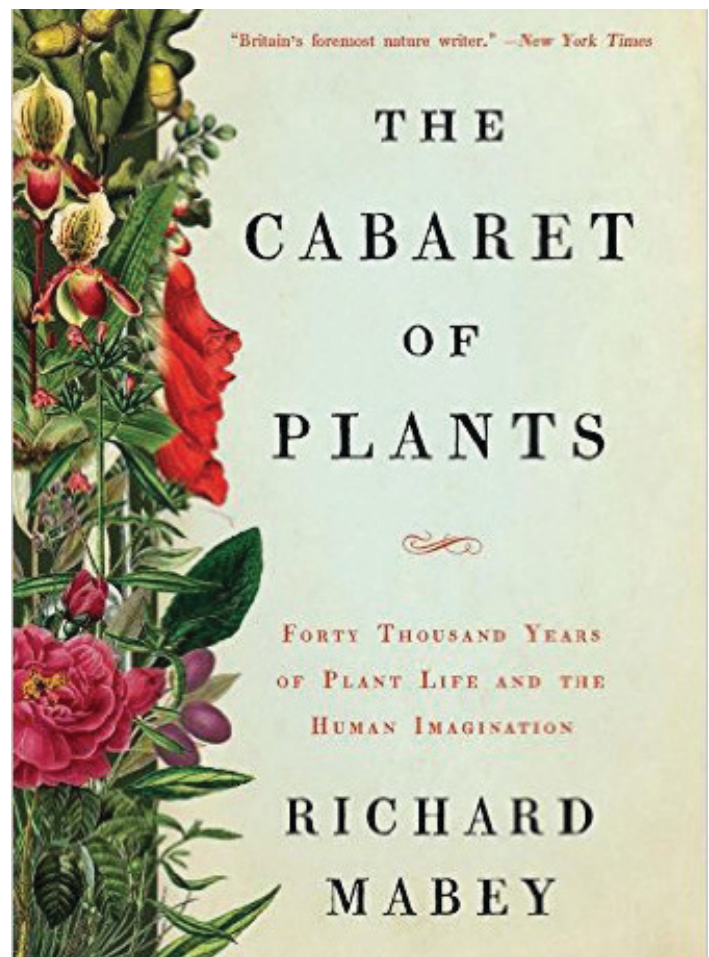
In chapter six, “**Walk,**” the same simple diagrammatic representation of the High Line reappears with the same ingenious use of gatefolds. This time there are spectacular photographs of the park as-built with frames of video inside the gatefolds. Some are re-photographs that document brilliantly the transformation of both the High Line structure and its urban environment. The photograph that begins “Found” is of the crumbling, truncated end of the High Line surrounded by wholesale meat markets and a desolate street. It has its analog in a photograph in “Walk” of a renovated and lushly planted High Line surrounded by the new **Renzo Piano** designed **Whitney Museum** and vibrant street life. And it’s not just photographs. There are plans: from the original proposal;

from the final competition submission; and from the phase one report laying out design principles and goals (including planting approach). The chapter “**Design**” includes final plans for every section, which seem very nearly as it was built; and such detailed plans of elements like benches that this book could almost be a build-your-own High Line. Also in this chapter are planting plans and a plant list with thumbnails—obviously more mutable than hardscape.

Each of the book’s three sections (**Forethoughts, Process, Afterthoughts**) begins with an illuminating conversation among five core designers. In Process, there is, for example, discussion of typical active park programming versus nineteenth century promenading, which people are rediscovering as a result of the High Line’s physical constraints. **James Corner** talks about scenography and choreographing movement and vistas. Of course, the rush to build adjacent to the High Line means those vistas have changed radically (a spread at the end of the book maps the sensational extent of new construction, both completed and planned). The Process section also has very brief interviews with key collaborators, like **Piet Oudolf**. Some chapters are nearly wordless and that might be confusing—especially for those not previously familiar with the park. The chapter “**Construction**” might be the most indecipherable because there are no captions. Twenty five pages of photos of different sections, at different stages of construction, years apart seem to have been laid out for their visual impact and are completely unidentified. The most instructive part of that chapter is a double-page spread of nine frames from videos taken from above the site between November 2006 and June 2009—from the start of construction at the southern end to the opening of the first section to the public. It’s very cool to see not just the construction and planting of the park, but the raising of the **Standard Hotel** over and around it.

This is a very visual book, but it is more than one to be flipped through on a coffee table. There is meaningful content for urban planners, architects, landscape architects, landscape historians. The last double-page spread with gatefolds is of sixty projects inspired by the High Line marked on a world map—some built, others unrealized, but all evidence of the High Line’s remarkable and expanding global influence. There is at least one more important book on the subject of the High Line to anticipate: *Gardens of the High Line: Elevating the Nature of Modern Landscapes* by Rick Darke and Piet Oudolf. It is scheduled for publication by Timber Press in spring 2017.

In addition to lists, the last month of 2015 brought *The Cabaret of Plants*, the most recent in **Richard Mabey**’s justly celebrated oeuvre of “some thirty books” (that number is according to a statement on his website). This evocative title seems to imply that readers should expect to be entertained and Mabey does that from page one of his brilliant introduction where **Edward Lear**, Nonsense Botany, Manypeeplia upsidedownia, welwitschia and **Charles Darwin** all appear (Charles and his grandfather **Erasmus Darwin** are significant figures throughout Mabey’s narrative). Cabaret’s seven sections and twenty-nine short chapters (most around ten pages with the longest being twenty-eight pages), make for compulsively



consumable, short-story-like reading. Mabey’s tasting menu is a satisfying blend of personal experience and field observation, flavored by wide-ranging familiarity with natural history, science, art, literature, and philosophy. Every reader is bound to have personal favorites. Several of mine are in the section “Myths of Cultivation”—about the hazel and rare terrestrial orchids of the Burren (a glacial limestone habitat in Ireland) and the history of the curious myth of the vegetable lamb (aka cotton). One of the delights of this book is that even familiar stories are deftly retold, like his chapters on carnivorous plants, **Wordsworth**’s daffodils, the Impressionists’ olive trees and **Margaret Mee**’s moonflower.

Throughout an otherwise beguiling chapter “**From Workhorse to Green Man: The Oak**,” Mabey repeatedly refers to the “oak family,” even the “*Quercus* family.” Then in a later chapter, he describes **Linnaeus**’s “invention of the binomial system, in which all organisms could be named by just two terms—the first identifying the family and the second the species.” I began to wonder if this was a Britishism, or a concern that readers might not know the word “genus”, but he does not shy from using the term elsewhere. Mabey is a very knowledgeable amateur botanist and he has been writing about plants with deep insight for over forty years, so this just puzzles me.

There are also completely careless errors: like a reference to “**William Collinson**” when it should be **Peter Collinson** and



The High Line at Gansevoort Street, May 2004.

the question “Did **Keats** suspect any of this back in the early years of the eighteenth century?” (unlikely since Keats wasn’t born until 1795). There was an unnecessary subtitle change in the American edition, but no attempt to edit cultural references like “**Venusian Treens in the Dan Dare comic strip**” and “**Congress of the TUC**” that might be familiar to the British, but sent me to **Google**. While Google let me quickly retrieve **John Clare**’s poem, “**The Lament of Swordy Well**,” and that added something to my understanding of Mabey’s appreciation of him, finding that Dan Dare was a 1950s comic hero and that TUC is the **Trades Union Congress** just adds to my store of trivia.

At the beginning of each section, Mabey sets up themes, all of which bring him to this statement on the last page of the penultimate chapter:

The vision of a network of proactive, communicating organisms which has been unfurling through this book—passionflowers with their own pesticides, yew trees morphing their aerial roots into trunks, carnivorous species with the powers of muscled animals, orchids mimicking insect pheromones, arums able to raise their internal temperature—is the newly realised face of the once supposedly passive vegetable world. But what this says about the kind of organisms plants are continues to be contentious, because it raises that ancient

conundrum of whether plants can be said to possess intelligence.

This and the concluding chapter, “**Plant Intelligence**,” poke a hornets’ nest. *The Cabaret of Plants* is not *The Secret Life of Plants*, but that 1973 book popularized vampire ideas that scientists are still trying to kill. And that has been complicated by groundbreaking discoveries in plant science that seem to vindicate on some level claims made in *The Secret Life of Plants*. Much of the rancor revolves around language used to describe recent research trends, particularly use of the phrase “plant neurobiology” to describe and carve out a new field (How can it be “neurobiology” when there are no neurons?). This subject is certainly in **Michael Pollan**’s wheelhouse and he launched himself into the controversy with an article in *The New Yorker* (December 23, 2013), “**The Intelligent Plant: Scientists debate a new way of understanding flora**,” which Mabey seems to have leaned on considerably in his last chapter. In “**The Mental Life of Plants and Worms, Among Others**,” (*New York Review of Books*, April 24, 2014), the much-mourned, omnivorously curious **Oliver Sacks** took a more measured approach in his personal and eclectic review of literature—from **Charles Darwin**’s *The Formation of Vegetable Mould through the Action of Worms* to current studies:



The High Line concrete planking and tapers.

*Plants depend largely on calcium ion channels, which suit their relatively slow lives perfectly. As Daniel Chamovitz argues in his book *What a Plant Knows* (2012), plants are capable of registering what we would call sights, sounds, tactile signals, and much more. Plants know what to do, and they “remember.” But without neurons, plants do not learn in the same way that animals do; instead they rely on a vast arsenal of different chemicals and what Darwin termed “devices.” The blueprints for these must all be encoded in the plant’s genome, and indeed plant genomes are often larger than our own.*

Sacks has used quotation marks and qualifiers (“what we would call”) to distinguish between plant and animal behavior. Language that implies the presence of a brain in plants may be tantalizing, but it also misleads the general reader. Moreover, it seems to me that it leads away from understanding just how other plants are. “Metaphor and analogy are regarded as inappropriate, even disreputable in scientific quarters,” Mabey writes. “But I can’t see how we can hope to find a place for ourselves in earth’s web of life,” he continues “without using the allusive power of our own language to explore plants’ dialects of form and pattern. . .” Maybe, but we are poorly served by metaphors and analogies when it is unclear if they are to be taken literally or metaphorically.

As I struggled with Mabey’s chapter on plant intelligence, there was news that **Allen Lacy** had died at 80 on December 27. Lacy wrote or edited, by my count, twelve books on gardening and several more on the Spanish philosopher **Miguel de Unamuno**. He wrote regular gardening columns (remember those?) first for *The Wall Street Journal*, and then for *The New York Times*. In 1992, after twelve years, he quit, but not for long. Encouraged by his son, he began writing and publishing **Allen Lacy’s Homeground** in 1993. I subscribed and was more excited to find it in my mail than any other publication on any subject. I lamented the loss when it ceased being published in 2001. I still have the full run. *In a Green Shade* (2000) is a collection of Lacy’s writings from that journal.

I was smitten by his first book, *Homeground* (1984). His

was an exhilarating brew of ideas and passions leavened with humor, brushed by common sense and expressed in colorful language. Lacy was a bit like **Henry Mitchell**, whom he admired, although Mitchell was more waggish. Putting aside the larger cultural phenomenon of **Martha Stewart**, there were few American writers in the latter part of the twentieth century who had as profound an influence on gardening as Lacy did. *The Garden in Autumn* (1990) may be his most influential book; it certainly prefigured the way we garden now. Lacy had one life partner, his beloved Hella, but he had eight publishers, apparently never finding a perfect match. That’s how I first met him: I was working for **HarperCollins** when we published *Gardening with Groundcovers and Vines* (1993). By the time *The Inviting Garden* (1998) was published, I was reviewing garden books and writing “**Cuttings: This Week**” a gardening advice column for *The New York Times*. Lacy had counseled gardeners not to be dispirited by this kind of idealized what-to-do-when advice from garden experts when they didn’t get to whatever it was on schedule. He wisely encouraged gardeners to just get on with gardening.

I couldn’t begin to count how many people, plants and gardens I was introduced to in his work. Among them were **Montrose** and **Nancy Goodwin** and my review of *A Year in Our Gardens: Letters by Nancy Goodwin and Allen Lacy* (2001) led to a brief correspondence with both. Unfortunately, that was Lacy’s last book. He devoted his remaining gardening years not to writing, but to developing **Linwood Arboretum**. He was a philosopher by profession, so it is no surprise that knowledge and ideas were central to everything he wrote, but he had faith in the non-expert: “The wonder of gardening is that one becomes a gardener by becoming a gardener. Horticulture is sometimes described as a science, sometimes as an art, but the truth is that it is neither, although it partakes of both endeavors. It is more like falling in love, something which escapes all logic. There is a moment before one becomes a gardener, and a moment after—with a whole lifetime to keep on becoming a gardener.” (*The Inviting Garden*, “**Becoming a Gardener**”).

And he did keep on.

On the Web: Cleveland

Stanley Johnston, Mentor, OH

Since this year's annual meeting is in my hometown, I thought I would devote this issue's column to giving you some information on the enrichment opportunities that exist, especially for any who might want to add on vacation days to better explore the region. **Cleveland** is on **Lake Erie** occupying both shores of the **Cuyahoga River**. Cleveland was named by the surveyors of the **Connecticut Land Company** who laid out **Connecticut's Western Reserve** after their leader, **General Moses Cleveland** on July 22, 1796, as discussed in Cleveland < <http://en.wikipedia.org/wiki/Cleveland> >. The following year **Lorenzo Carter** became the first non-native American inhabitant with a cabin which has been reproduced on its original site in the flats < <http://clevelandhistorical.org/items/show/286#.VnAyK0IIgdV> >. Cleveland was incorporated as a village in 1814 and as a city in 1836. Over the years it expanded, swallowing up numerous lesser towns and cities such as **Colinwood** to the east and **Ohio City** to the west. A travel hub through much of its history due to its proximity to the **Great Lakes**, the canal systems and railroads, it became a central manufacturing city and the headquarters for numerous industries. Unfortunately, by 1920 it was the nation's fifth largest city and continued growing into the 1950s when the population was over 900,000, after which it began a slow but continuous decline due to occasional racial flare ups, urbanization, the loss of industry to sites offering better incentives and cheaper labor, occasional fiscal mismanagement, and the steady decline of the **Cleveland Public Schools** with the result that, despite the current renaissance downtown, it is now down to the 48th largest city in the country and the population continues to decline < <http://www.infoplease.com/ipa/a0763098.html> > .

Despite its history as a manufacturing center, Cleveland has also always been known as the **Forest City** < http://en.wikipedia.org/wiki/The_Forest_City >, apparently dating back to **Alexander de Toqueville's** description of the settlement in his 1830s *Democracy in America* as a very sophisticated society in heavily forested environment.

Cleveland has built on this reputation over the years, most notably with its emerald necklace of 21,000 acres known as the **Cleveland Metroparks** < http://en.wikipedia.org/wiki/Cleveland_Metroparks > and < <http://www.clevelandmetroparks.com/Main/Home.aspx> > encircling Cleveland, which was begun in 1917.

Those of you coming will be staying in the area called **University Circle**, the cultural heart of the city named for its housing of **Case Western Reserve University** < <http://www.case.edu> > formed in 1967 by the merger of **Western Reserve University** (founded in Hudson, OH, in 1826; moved to Cleveland as Western Reserve University in 1882) and the **Case School of Applied Science** (founded in 1880 and moved to its present location in 1885). Other educational institutions in the area include the **Cleveland Institute of Art** < <http://www.cia.edu> > and the **Cleveland Institute of Music** < <http://www.cim.edu> >. This is also the home



Lorenzo Carter Cabin: Located in Cleveland Heritage Park I (on the east bank of the Flats, directly underneath the Detroit-Superior Bridge) Lorenzo Carter's cabin was built in 1976 to commemorate the nation's bicentennial. The cabin's director, Herman Rueger (pictured), is an expert on Carter and the city's early history. He offers educational tours of the cabin and can be reached at (440) 943-5377.

Photograph by Kristen Thomas

of numerous museums including your host, the **Cleveland Botanical Garden** < <http://www.cbgbgarden.org> >. I will leave the discussion of its current gardens and programs to the host, but note in passing that it originated as the **Garden Center of Greater Cleveland** in a boathouse on the lagoon by the **Cleveland Museum of Art** which housed a horticultural library. The **Cleveland Museum of Natural History** < <http://www.cmnh.org> > is currently undergoing a massive expansion, home to both a copy of the elephant folio version of Audubon's *Birds of America* and the stuffed remains of **Balto** < <http://en.wikipedia.org/wiki/Balto> >. The Cleveland Museum of Art < <http://www.clevelandart.org> > is one of the great art museums of the world with extensive collections covering virtually all periods and countries and a major art library now augmented online with a searchable database which will list all the holdings for an artist with images of many of them (including two pieces by my late mother and fourteen by my late uncle). Rounding out the museums on Wade Oval and East Boulevard is the **Western Reserve Historical Society** < <http://www.wrhs.org> > comprised of collections of paintings and fine arts, decorative arts, domestic arts, costumes and textiles, militaria and a Shaker collection augmented by a historical and genealogical library. It also includes the **Crawford Auto and Aviation Collection** featuring numerous historical vehicles including many of the early brands manufactured in Cleveland and the **Grand Carousel** from **Euclid Beach Amusement Park**. It also operates **Hale Farm**, a historic village in **Bath Township**, Shandy Hall in Geneva, and Loghurst in Canfield.

The Shakers < <http://en.wikipedia.org/wiki/Shakers> > are a religious sect formed in England in the 18th century whose tenets included celibacy, equality of the sexes and communal living. **The Shaker Heights Historical Society** < <http://www.shakerheightshistory.org> >



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shakerhistoricalsociety.org/learn/the-shakers > describes how they came to form **North Union Village** in the area currently occupied by Shaker Heights and portions of Cleveland Heights in 1882 and lasted until 1889. Shaker Heights is also the home of the **Nature Center at Shaker Lakes** < <http://www.shakerlakes.org> >.

Other University Circle Museums include the **Museum of Contemporary Art Cleveland** < <http://moca.cleveland.org> > featuring changing exhibits by contemporary artists rather than a permanent collection and the **Dittrick Medical History Center** and **Dittrick Museum of Medical History** < <http://artsci.case.edu/Dittrick> > located in the **Allen Medical Library** directly across from Severance Hall. The Dittrick, although currently focusing its exhibits on childbirth, contraception, and medical instruments, has a comprehensive collection of artifacts and archival material on all aspects of the history of medicine. It also provides access to the rare books, and is the only one of the three libraries described in my two books dealing with the Cleveland herbals to still have its collection fully intact. If any of you want to consult any of the books or manuscripts discussed in my books (those having the symbol CMLA) it would be wise to email **Jennifer Nieves** < jennifer.nieves@case.edu > in advance.

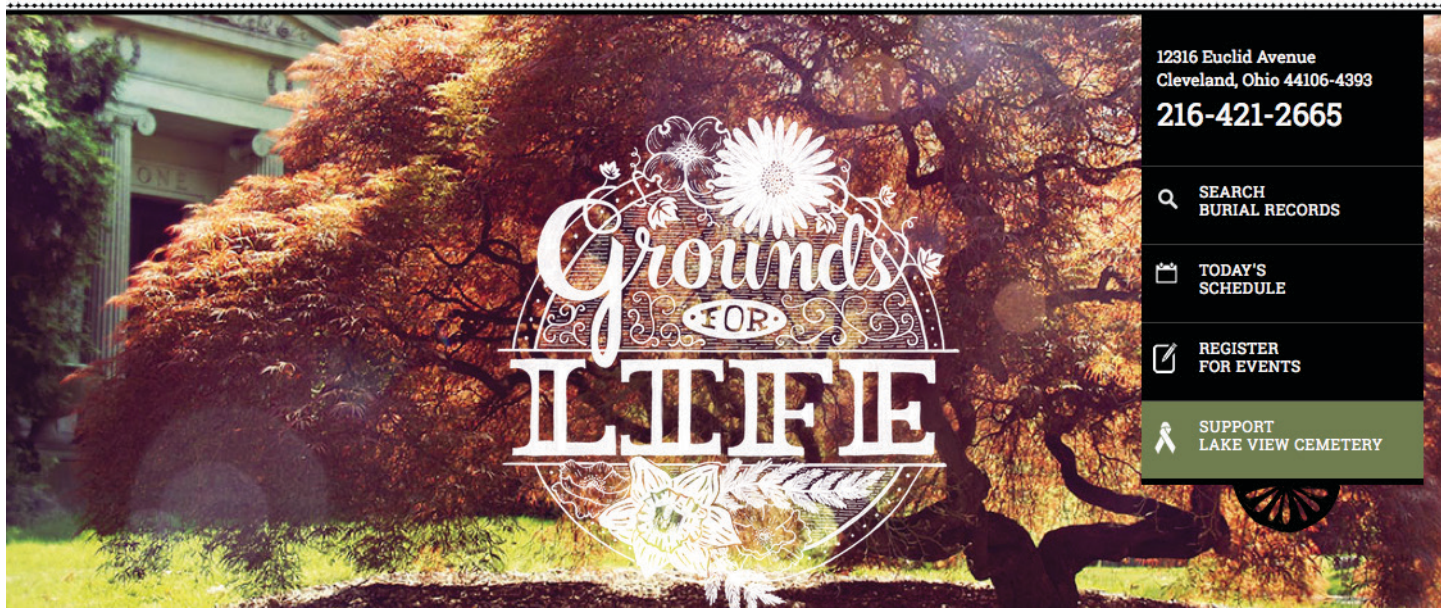
Also in University Circle is **Severance Hall** < <http://www.clevelandorchestra.com/plan-your-visit/severance-hall> >, the home of the world famous **Cleveland Orchestra**, and **University Hospitals** < <http://www.uhhospitals.org> > .

Cleveland is a city with a rich blending of cultures and ethnic neighborhoods. One of these is to the north of University Circle up Murray Hill where Little Italy is to be found with its shops and restaurants. To the east of University Circle things go downhill as one gets into bankrupt East Cleveland, which in its better days was home to millionaires' mansions and still has the remnants of some once majestic churches, but is not a place to explore on foot. To the west is the vast and ever expanding campus of the **Cleveland Clinic** < <http://my.clevelandclinic.org> >, one of the world's best medical facilities, which is also the largest employer in Cleveland. If you go to the south, you can go down **Martin Luther King, Jr. Drive** through **Rockefeller Park**, a gift of **John D. Rockefeller**. Although not the safest place to walk, it is a lovely area with stone bridges and a meandering stream and punctuated by the **Cleveland Cultural Gardens** < <http://www.culturalgardens.org> >. The website includes a map and descriptions of when the individual gardens were founded; they have also been treated in a recent brief documentary "**Hidden in Plain Sight**" < <http://www.hipsdoc.com> >. Off to one side just before the exit to the Shoreway is a road which leads up to the **Rockefeller Park Greenhouse** < <http://cleveland.about.com/od/clevelandattractions/p/greenhouse.htm> > featuring indoor and outdoor display gardens including a tropical garden where one can view bananas and other tropical fruit grown in winter. If one follows the road under the Shoreway and continues east, one passes what was formerly a missile



A Group of Auriculas.

A Group of Auriculas, 1803. Frederick Lewis (British, 1779–1856) and James I. Hopwood (British, c. 1752–1819), after Peter Charles Henderson (British, active 1799, died 1829). Color aquatint, stipple, and etching with watercolor added by hand. Gift of the Print Club of Cleveland 1949.415. *The Flowering of the Botanical Print* runs from March 26 to July 3, 2016, Cleveland Museum of Art < <http://www.clevelandart.org/events/exhibitions/flowering-botanical-print> >.



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site and finds oneself in the village of **Bratenahl** < http://en.wikipedia.org/wiki/Bratenahl_Ohio > surrounded on three sides by Cleveland and Lake Erie on the other side. Although it has only 1,700 residents, it is the 46th richest place in the United States. Although it has many picturesque mansions, including **Katewood**, the home of **Albert Fairchild Holden**, the Cleveland mining engineer whose trust continues to provide the main income of **The Holden Arboretum**. It was here that he experimented and kept records of the trees and shrubs brought back from his travels.

If you turn north on Eddy Road from Bratenahl and right on Euclid Avenue you will come to **Lake View Cemetery** < <http://www.lakeviewcemetery.com/directions.php> >, a garden cemetery which includes the tombs and graves of many people including **President James Garfield**, John D. Rockefeller, and **Eliot Ness**, who had served as Cleveland's Safety Director. It features the **Wade Funeral Chapel** with Tiffany windows. It was also the first proposed site for The Holden Arboretum when it became clear that the Holden family would not donate their grounds. The website contains detailed information on its history, plantings, and burials.

If one had not turned off Eddy Road, but continued east on Lake Shore Boulevard, one would come to **Collinwood** < <http://en.wikipedia.org/wiki/Collinwood> >, where I grew up above my father's funeral home. Originally it was comprised mainly of German, Slovenian, Irish, and Italian families—many of whom worked in the railroad yards which have now largely disappeared. It is of interest for several reasons. It was here that the **Euclid Beach Park** < http://en.wikipedia.org/wiki/Euclid_Beach_Park > sat by the lake, a place of wondrous rides, a dance hall, beach, fun house, and a penny arcade. Now all that remains are the entrance gates and the foundations of some rides on the site, the second carousel built in 1910 which has been restored and can be ridden at the **Western Reserve Historical Society**, various ride cars and **Laughing Sal**, the irritating funhouse mannequin, in private hands, and the

American Racing Derby which still operates at Cedar Point in Sandusky, Ohio. Other legacies of the long-time owners, the **Humphrey** family, live on in their popcorn ball and candy kisses which they continue to produce. Less appreciated by the residents of the area is the legacy of skunks descended from the descended skunks introduced by the Humphreys to eliminate a rat problem. Certain culinary delights have also survived in the form of the aforementioned candies still made by **The Humphrey Company** < <http://www.humphreycompany.com> > and frozen custard from **Weber's Premium Custard & Ice Cream** < <http://webersvintageicecream.com> >. Collinwood was also scene of the horrendous **Collinwood School Fire** < <http://clevelandhistorical.org/items/show/394#.VnL-d0E1IgdW> > of 1908 which saw 107 students and two teachers lose their lives as they struggled, unable to get out because of the crush of people and doors which opened in instead of out. An elementary school was built next to the site of the fire and christened Memorial School while the actual location of the fire was turned into a memorial garden and fish pond. This school, which I attended, was graced with handsome WPA murals inside while the garden was supplemented by greenhouses used in the **Cleveland Public Schools Horticultural Program** < <http://www.clevelandmemory.org/school-gardens> >, one of the first in the nation (records at < <http://ead.ohio-link.edu/xtf-ead/view?docId=ead/OCIU0011.xml;chunk.id=headerlink;brand=default> >. The school and murals I knew are gone, the victim of time and asbestos, now replaced with a new memorial school. The memorial garden, although somewhat reduced in size, still exists thanks to a public subscription. The horticultural program was killed off in 1978 by a school board budget shortfall combined with the cost of the newly imposed bussing for integration plan.

The depressed real estate market in the area has resulted in the unforeseen consequence of the advent of artists, studios, and galleries moving in. This was preceded by the opening of a number of new restaurants scattered through the neighborhood



Gardens, Dunham Tavern Museum. < <http://dunhamtavern.org/> >

and conversion of the **Croatian Liberty Home** into the **Beachland Ballroom and Tavern** < <http://www.beachlandballroom.com> >, a venue featuring up and coming local, regional and national bands, in 2000.

Between University Circle and Downtown Cleveland is the **Dunham Tavern Museum** < <http://dunhamtavern.org> > featuring the oldest surviving building in Cleveland, which was built in stages from 1824 to 1832. It served at various times as a private home and as a tavern on the stage coach route.

Since it was first surveyed, the center of Cleveland has always been conceptualized as being a village green known as Public Square. How accessible it is going to be while you are here remains to be seen since it is currently undergoing a massive reconstruction making what had been four quadrants divided by streets into one unified body. One of the former quadrants will continue to be occupied by the **Soldier's and Sailor's Monument** < <http://www.soldiersandsailors.com> > honoring the Ohioans who served in the Civil War. On one side of it is Cleveland's most iconic landmark, the **Terminal Tower** < http://en.wikipedia.org/wiki/Terminal_Tower >, an office building above the Union Terminal train station built by the **Van Sweringen** brothers in 1930s. Fifty-two stories tall, it was the fourth tallest building in the world at its creation and remained the tallest building in the world outside of New York City until 1953. At certain times of the year one can take an elevator to the observation deck on the 52nd floor. The railroad station is long gone, since now Cleveland is only served by two trains going each way a day which arrive and depart in the wee small hours of the morning. In place of the trains is the hub of Cleveland's light rail system known as the **RTA**. A shopping concourse known as Tower City lies behind the tower. Also attached to it is the **Renaissance Cleveland Hotel**, which is about to become a **Marriott**, and was formerly known as **Stouffer's** and as the **Hotel Cleveland**. On the other side of the tower is a building which formerly housed the **Higbee's** department store, and currently houses the **Horseshoe Casino** on its bottom four floors. Higbee's will be familiar to those of you who have seen the movie "**A Christmas Story**" as the place where Ralphie first sees his dream B.B. gun in its window, outside which he views the Christmas parade, and where he has his ignoble encounter with **Santa Claus**, his elves, and the slide. Ironically, Cleveland was being used as a stand-in

for a fictional city based on **Hammond, Indiana**. The house where much of the action was filmed is on the west side and is now "**A Christmas Story**" **House and Museum** < <http://www.achristmasstoryhouse.com> > where you can walk through the rooms, see the artifacts, and purchase leg lamps and bunny suits to your heart's content in the gift shop.

The area around the Horseshoe Casino has seen a rapid growth in restaurants and night spots since it opened and has sparked the revitalization of many downtown buildings which have stood empty for years, as well as new construction which will soon take away some of the long-time parking lots. The other major factor in the revitalization of downtown was the construction of the new **Cleveland Convention Center** < <http://www.clevelandconventions.com/about-us> > and the adjacent **Global Center for Health Innovation** < <http://www.theglobalcenter.com> >. The former fills a need to provide enough space to draw national conventions, the latter creates a medical mart along the lines of Chicago's merchandise mart to serve as a showcase for the latest in medical technology and innovation. These, in turn, have sparked a boom in the construction of new hotels and the conversion of other existing buildings into hotels. Things have speeded up as Cleveland prepares to host the **National GOP Convention** in July of 2016. Unfortunately, some of the construction may well continue while you are here affecting the airport, highway paving projects, and the completion of Public Square. Ironically, the convention itself will be held at the **Quicken Loans Arena** and it will be the press who will be in the convention center.

The second cultural center of Cleveland is **Playhouse Square** < <http://www.playhousesquare.org> > featuring a giant chandelier over the street. It is the largest performing arts center in the country outside of New York and is composed of eight performance venues, four of which are elegant theaters from the 1920s which have been elegantly and accurately restored after years of decay and the threat of demolition. The theaters play host to traveling Broadway shows, individual artists, and other touring shows including ballet. They also house two resident companies: **The Cleveland Playhouse** < <http://www.clevelandplayhouse.com> >, a regional theater celebrating its 100th anniversary in 2015, which has played prominently in the early careers of **Margaret Hamilton**, **Paul Newman**, **Joel Gray**, and many others, premiered many new works,



Rock and Roll Hall of Fame and Museum < <http://www.rockhall.com/> >

and continues to operate the nation's oldest theater education program; and the younger **Great Lakes Theater** < <http://www.greatlakes theater.org> >, a repertory theater originally dedicated to Shakespearean works. It also serves as the venue for works produced by **Department of Theater and Dance of Cleveland State University**, of productions arranged by **DANCECleveland** and of the annual **TriC JazzFest**.

The Cleveland Arcade < http://en.wikipedia.org/wiki/Cleveland_Arcade >, constructed in 1890, consists of two nine-story buildings linked by a skylit court with five stories of balconies and is recognized as one of America's first shopping malls. Much of it is now a **Hyatt-Regency** hotel.

One hidden downtown garden is the **Eastman Reading Garden** of the **Cleveland Public Library** < <http://cpl.org/locations/main-library/eastman-reading-garden> >. Located between the buildings of the library, it provides a quiet place for reading and contemplation accompanied by its trees and sculptures. One of Cleveland's most popular outdoor sculptures is **The World's Largest Rubber Stamp** < <http://www.roadsideamerica.com/story/2183> >, more commonly referred to as the **Free Stamp**. It was commissioned by **Standard Oil of Ohio** (Rockefeller's old firm) from **Claes Oldenburg** to stand outside their headquarters building facing Public Square. Ironically, as originally displayed face-down with its handle mirroring the shaft of the nearby Soldier's and Sailor's Monument—the "free" echoed the theme of freeing the slaves of

the other monument, while suggesting through the positioning of the word under the piece that not everyone was yet free. Management changed at Standard Oil before the piece was completed and the new CEO did not want a rubber stamp in front of his headquarters so it was placed in storage. Eventually it was given to Cleveland and erected on the present site with its current orientation displaying the word "FREE" for all to see, with Oldenburg's permission. Meanwhile the Standard Oil Building became the **BP Oil Building** and was subsequently sold when BP moved its headquarters out of Cleveland. Its current site is particularly appropriate on the bluff overlooking the Cleveland harbor area and the **Rock and Roll Hall of Fame**.

The area where East Ninth Street ends at Lake Erie is home to a number of attractions. Originally the land was a dump and landfill. The first construction on the site was **Cleveland Municipal Stadium**, long-time home to the **Cleveland Indians, Rams, and Browns**. In 1936 and 1937 the adjoining land served as the site of the **Great Lakes Exposition**, an enterprise similar to a world's fair, and the construction of **Donald Gray Gardens**, the latter surviving until the old stadium was torn down to make way for the current **First Energy Stadium**. The remaining land became the original parking for the old stadium. It now houses the Rock and Roll Hall of Fame and Museum < <http://www.rockhall.com> > featuring displays on the inductees and other exhibits as well as a substantial archive. And the **Great Lakes Science Center** < <http://www.cbhl.net> >



Shark SeaTube, Greater Cleveland Aquarium < <http://greaterclevelandaquarium.com/> >.

greatscience.com > which also includes the **NASA Glenn Visitor Center** featuring the 1973 **Skylab** command module, used space suits, and moon rocks; access to the adjoining iron ore steamship; and Cleveland's only **Omnimax®** theater. Also in this area is the World War II submarine, the **U.S.S. Cod**, which can be visited and the **Goodtime III** < <http://goodtimeiii.com/site> > providing sightseeing tours of the **Cuyahoga River** going under Cleveland's many bridges. An alternate cruise purveyor is the **Nautica Queen** < <http://www.nauticaqueen.com> > based in the flats on the west bank of the river, which is also the location of the **Greater Cleveland Aquarium** < <http://greaterclevelandaquarium.com> > and **Lolly the Trolley** < <http://www.lollytrolley.com> >, Cleveland's most popular land sightseeing service.

Two other areas on the west side may be of some interest. Baseball fans may enjoy a visit to what remains of **League Park** < http://en.wikipedia.org/wiki/League_Park > since it was the place where **Babe Ruth** hit his 500th home run and the site of the last game in **Joe DiMaggio's** historic hitting streak. While the membership may be interested in **Gardenview Horticultural Park** < <http://gardenviewhwp.weebly.com> >, a 16-acre park begun by **Henry Ross** in 1949 and maintained by volunteers to collect and display "rare, choice, and unusual plants."

The second part of our collective host is **The Holden Arboretum** < <http://www.holdenarb.org/home> > created in

1931 and currently occupying 3,600 acres in Lake and Geauga counties. Again, I will leave it up to the host to discuss their programs and organize your visit, however, due to the time limits of your visit there and Holden's size, there are two areas that some of you may want to arrange in advance to see on your own time. For those in good shape, able to climb and walk through wet terrain, **Stebbins Gulch** < <http://www.holdenarb.org/visit/stebbinsgulchvirtualtour.asp> > is a unique 200-foot-deep ravine comprising 800 acres with its own unique microclimate: plant and animal communities set in an old growth forest including 400-year-old trees, which is one of the Holden areas recognized as a **National Natural Landmark**. Because of the nature of its trails and the need to insure that its natural status is preserved, only guided hikes are permitted. The other area, also not generally open to the public and more likely to appeal to botanists and horticulturists, is the **David G. Leach Research Station** < <http://www.holdenarb.org/education/leachresearchstation.asp> > where one can see the handsome display gardens and the work that Holden's scientists are doing to breed more hardy, attractive rhododendrons. Again, you would need to obtain permission to visit on your own time and with your own transportation because of the distance from Holden proper.

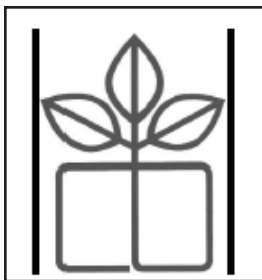
The main display area and offices of Holden are located in Kirtland, Ohio. Kirtland is of interest for the **Kirtland**



Warren H. Corning Library, Holden Arboretum. < <http://www.holdenarb.org/resources/LibraryatTheHoldenArboretum.asp> >

Temple < <http://www.kirtlandtemple.org> >, the first temple constructed by **Joseph Smith** and the Mormons. It was built in the 1830s and by 1838 served as the community center for 2000 Latter Day Saints but was largely deserted by the next year due to the community's disastrous attempt to set up its own bank and print money which was not accepted by the non-Mormons. The temple is owned by the **Community of Christ**, previously known as the **Reorganized Church of Jesus Christ of Latter Day Saints**, headquartered in Missouri, and can be visited by anyone. Significantly, the Salt Lake City based **Church of Latter Day Saints** reestablished itself some years ago in the region and bought many of the buildings and farms of the original Mormon settlers and have many of them on display in a reconstructed village known as **Historic Kirtland** < <http://www.lds.org/locations/historic-kirtland-visitors-center?lang=eng> > which includes the **Newel K. Whitney Store** which Joseph Smith lived above.

North of Kirtland is Mentor, Ohio, where I make my home. It is best known for **Lawnfield** < <http://www.nps.gov/jaga/index.htm> >, the home of **President James A. Garfield**. But from the 1920s through the 1970s Mentor was the **Rose Capital of the Nation** < <http://nextexithistory.com/site/rose-capital-of-the-nation> > thanks to growers and hybridizers such as **Gerard K. Klyn**, **Melville E. Wyant**, **Joseph Kallay**, **Joseph J. Kern**, and **Paul R. Bosley**. It was also the home of major mail-order nurseries including **Wayside Gardens** < <http://www.waysidegardens.com/about-us/a/300> >, which moved to South Carolina after being purchased by **Park Seed Company** in 1975, and **Springbrook Gardens** < <http://www.springbrookgardens.com/index.html> >, which remained until June of 2015. Lake County remains home to many nurseries carrying on the tradition of **Storrs and Harrison** < <http://blog.lakevisit.com/storrs-and-harrison-lake-county-nursery-history> > the Painesville nursery begun in 1854 which in the 1880s was the greatest "departmental" nursery in the world.



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