

CBHL Members' West News

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

Andersen Horticultural Library News

Kristen Mastel
Lead Librarian
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Minnesota Landscape Arboretum



Staff Updates

Please welcome Kathryn Pierson as the newest library assistant at Andersen Horticultural Library. Kathryn will be managing our periodicals and archives. Kathryn comes to us from the University of Minnesota Libraries where she was a learning and outreach library assistant this past fall supporting WRIT 1301 courses. She has her BA from the University in Sociology, and recently graduated with her Master of Library and Information Science from the University of Wisconsin-Milwaukee. She has two cats, enjoys knitting and crafting in her free time, and just got engaged in a bookstore!



Kathryn Pierson (top) and Alyssa Gregory (bottom)

Welcome, Alyssa Gregory, our new Flora and Fauna Illustrata Coordinator and library assistant! Alyssa grew up in Vadnais Heights in a house beside a wetland. As a kid, she enjoyed watching muskrats and searching for interesting insects under logs. Her love of nature developed alongside her love of art, and she enjoys combining her two passions as often as possible. She became interested in scientific illustration after drawing animal bones for an archaeology class at the University of Minnesota. Eager to learn more, she signed up for classes at the Minnesota School of Botanical Art, where she fell in love with botanical illustration. Alyssa is so excited to join the team at the Andersen Horticultural Library as the coordinator of the Flora and Fauna Illustrata Project and curator of the children's book collection. Right now, she is enjoying a class at the White Bear Center for the Arts, combining the art of microscopy and abstraction – looking at cool bugs on the microscope and drawing them!!

AHL Library Outreach News

This fall, Andersen Horticultural Library offered over 30 tours and course-integrated sessions to students, staff, donors, and the public. It was a busy fall! A new event we tried was “NaNoWriMo: Come Write In at AHL.” NaNoWriMo, or National Novel Writing Month, started in 1999, is a fun challenge for writers of all levels of experience to take one month to focus on their writing. Writers had to complete an application of interest, and the library staff pulled materials and articles that would be related or of interest to each person’s work. AHL was open on Mondays in November from 9am-4pm for writers to work on projects. AHL is normally closed on Mondays, so we were able to open the library for this specific event. We had over 20 people apply with very little advertising, and 17 attendees for the deep work sessions. Genres ranged from poetry, plays, podcasts, graphic novels, dissertations, academic articles, children’s literature, memoirs, fantasy, science fiction, and nonfiction. Below are a few of our favorite feedback responses highlighting the impact of this event.

“THANK YOU for adding outreach to an academic research library. I am certain that by providing this outreach, that more people will learn about the Arb and the horticulture library within it. It’s been 16 hours since I left, and I’ve already told 5 friends about it. At least 3 of them will end up visiting the Arb based on the recommendation that I have given, which will continue to have a ripple effect on those who they tell. And I am very likely to return based on this experience. I cannot say enough about the joy this brought me and how grateful I am that Kristen hopes to do more outreach. Bridging the gap be-



Above and top: participants in Andersen Horticultural Library’s National Novel Writing Month event.

tween academia and the public is so important! Thank you thank you thank you.”

“Thank you so much! This has been one of the loveliest and most productive days I’ve had in a little while!”

“Can’t thank you all enough for providing the space and amazing resources-I also loved chatting with the other writers and hearing about their unique backgrounds and projects. It was exciting to have such a wide variety in the group I was in-including academic research, dissertations, poetry, and fiction of all genres. I was really inspired and also ended up getting some great recommendations from the group I had lunch with.”

“After spending two Mondays there, I believe the Library has power and magic. The lofty, sturdy wood ceilings, the beautiful furniture, the windows and lighting and the company. All of it inspired me. I connected with other writers and was also able to focus on my work for hours.”

“I can’t stress enough the rejuvenating atmosphere the library provided both for me and for my writing. I hope this program will continue on Mondays during other times of the year. I’ve since checked out an especially helpful book from my local public library that had initially been found for me by one of the horticultural librarians. Thanks so much.”

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Book Reviews

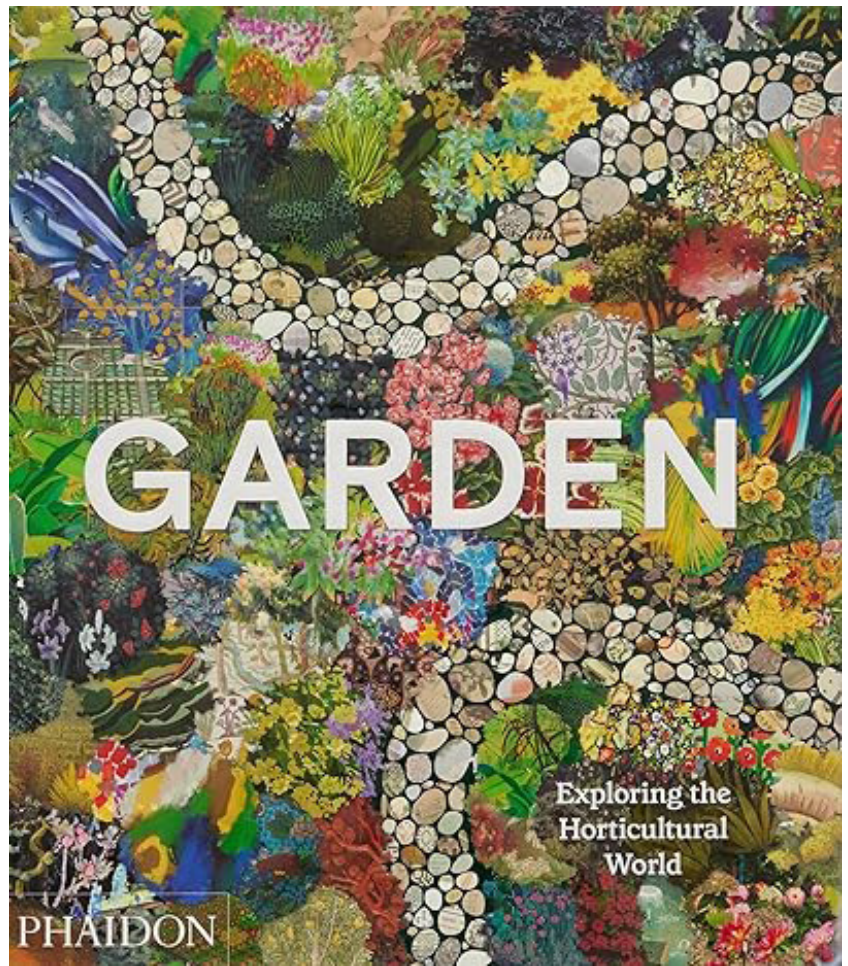
Edited by Gillian Hayward
Library Manager
Longwood Gardens

Garden: Exploring the Horticultural World

by Phaidon Editors, with introduction by Matthew Biggs. New York, NY: Phaidon Press Limited, 2023. 351 pages. \$64.95, ISBN 9781838665975.

Reviewed by Gillian Hayward
Library Manager
Longwood Gardens

Creative arts publisher Phaidon has given us a gorgeous new survey of gardens, in a similar format to their *Flower: Exploring the World in Bloom* and *Plant: Exploring the Botanical World*. CBHL member Kristine Paulus (Collection Development Librarian, New York Botanical Garden) served on the advisory panel to *Garden: Exploring the Horticultural World*, just as longtime CBHL members Chuck Tancin (Hunt Institute for Botanical Documentation) and Susan Fraser (NYBG) contributed to *Plant* and *Flower*, respectively. As in those books, beautiful and colorful illustrations are the star here, filling approximately two-thirds of every page. These stunning images are consistently thought-provoking, acting as a gateway for readers to learn more from the well-written informational text below every image.



The title page verso has a description of the organization of the book – “The illustrations...have been arranged in pairs to highlight interesting comparisons and contrasts based loosely on their subject, age, purpose, origin or appearance. This organizational system is not definitive and many other arrangements would have been possible.” This loose system is apparent, leading to consideration of why images were paired and what they might have in common. Again, this arrangement encourages reading of the accompanying text. For more linear thinkers, the editors have provided a chronological timeline in the back of the book (as well as select biographies, further reading, and a glossary).

In his introduction, garden writer and broadcaster Matthew Biggs describes what gives gardens their special status: “The combination of usefulness and beauty, of being both within and outside the natural environment, of order and serenity in a busy world.” This special status is conveyed very effectively throughout the book, which traverses time, geography, and culture to provide as complete a representation as possible of the meaning of gardens.

There are some terrific contrasts and pairings in the book. Celebrated Japanese animated film director Hayao Miyazaki’s 2001 *Spirited Away* is featured for its fantastical flowers and gardens and their representation of “innocence and experience, dislocation and homecoming.” It is paired with a 1927 woodblock

print of the wisteria-covered Kameido Bridge in Tokyo, noted for belonging to a movement “reflecting a romanticized view of Japan to appeal to a Western audience.” British painter Lucian Freud’s 1997 painting *Garden, Notting Hill Gate* of his out-of-control *Buddleia* leads to a discussion of both the plant’s history in the UK and the artist’s relationship with it. It is paired with a 1927 London Underground poster for Kew Gardens featuring a similarly lush illustration and this tempting description: “All Climates, all Floras, at your choice, Water and Woods for walks and shade, Good Teas, Fancy Ducks, Scented Air.”

Garden plans and maps are featured throughout. While not always paired together, these stand out as perhaps unintentional works of art. Brazilian landscape architect and painter Roberto Burle Marx’s colorful, free-form design for a Santa Barbara beach house’s landscape is noted for its resemblance to paintings by Matisse or Miró. A map of Olmsted and Vaux’s Central Park depicts an island of “asymmetrical and informal” flowing landscape design surrounded by the rigid grid that is the Manhattan street system. A 1936 letter by British artist Evelyn Dunbar contains a whimsically inked garden plan for her friends, complete with prowling cat, hungry snails, and plant suggestions. Dunbar was also a horticulturist – she and her partner wrote the 1937 book *Gardener’s Choice*, which she illustrated.

CBHL librarians will recognize some of the illustrations and references from their collections, but the variety of art presented here is astounding – from an underwater photograph of the Coral Greenhouse on an Australian reef 40 feet down in the Pacific Ocean, to a colorful 1590 watercolor of a Mughal garden, to a 1942 photograph of a vegetable plot built in a bomb crater during World War II. The dazzling beauty and variety in this book will keep readers turning the pages for more, and the bite-size knowledge presented with each artwork is just right to satisfy the questions that will no doubt rise as each new image is viewed.

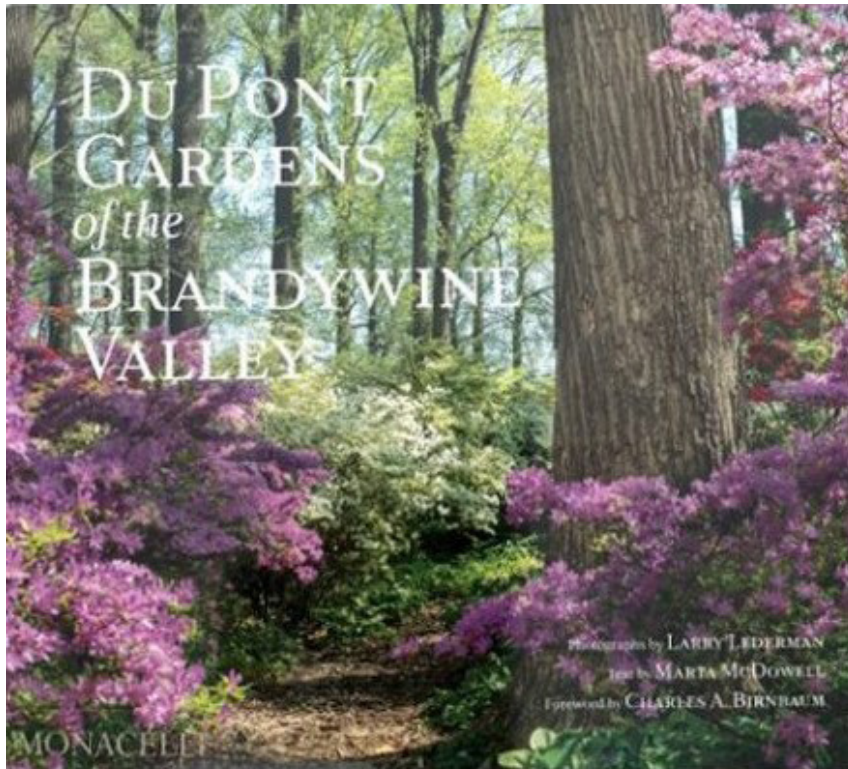
Du Pont Gardens of the Brandywine Valley

by Marta McDowell, photographs by Larry Lederman, foreword by Charles A. Birnbaum. New York: The Monacelli Press, a division of Phaidon Press, Inc., 2023. 238 pages, color illustrations. \$60.00 hardback. ISBN 9781580936033.

Reviewed by Janet Evans
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Du Pont Gardens of the Brandywine Valley traces the development of five gardens nestled in the Brandywine River valley, a picturesque mid-Atlantic Piedmont area

that straddles the borders of Southeastern Pennsylvania and Delaware. All of the gardens were owned by members of the du Pont family, who settled in this valley in the early years of the 19th century when Frenchman Éleuthère Irénée du Pont de Nemours established his gunpowder works on the banks of the



Brandywine River.

Hagley - Eleutherian Mills

The first garden of the du Pont dynasty was a potager laid out by É. I. du Pont, replete with vegetables and fruit trees sent to him from France. This garden was created at Eleutherian Mills, the original site of the du Pont businesses and residence. This property was eventually bequeathed to du Pont descendant Louise and her husband Francis “Frank” Crowninshield in the 1920s, where they created a whimsical Italianate garden and a fictional ruin, and renovated the residence, using it as a spring and fall property, offset by winter digs in Florida and their principal residence in Boston. Crowninshield is under the management of the Hagley Museum and Library, a non-profit entity responsible for maintaining the site of the original gunpowder works, and associated buildings and land. As described on Hagley’s website; “The Crowninshield Garden is unique among American garden landscapes. In its current form, it is a maintained ruin of a 1920s ruin garden, built on top of the industrial ruins of a 19th-century gunpowder factory. It is a ruin within a ruin with a ruin.”

Winterthur Museum, Garden, and Library

While the Winterthur property had belonged to several generations of du Ponts since 1810, it was plantsman Henry Francis du Pont, working in partnership with his friend Marian Cruger Coffin who created the naturalistic landscape that defines Winterthur. This multi-year project began in 1928 and continued until Winterthur became a museum (showcasing Henry’s collections of American decorative arts) and public garden in the 1950s. Winterthur continues to experiment with new plantings today and is a major du Pont garden attraction.

Nemours

Alfred and Jessie du Pont built Nemours in 1912 in Wilmington, Delaware. Gilded Age architects Carrère and Hastings designed the 77-room mansion. The main garden consists of symmetrically placed planters, a reflecting pool, a maze, a sunken garden, all terminating in a circular temple. It is, as McDowell notes, “a garden in the grand style of the seventeenth century *jardin français* of André Le Nôtre” that “explores the formal possibilities of the French design idiom, translated to Delaware.”

The Nemours legacy includes not just the gardens and mansion, but also a renowned children’s hospital adjacent to the estate.

Mt. Cuba

Today’s Mt. Cuba Center, with its emphasis on the study of Piedmont flora, was formerly the estate of Lammot du Pont Copeland and Pamela Cunningham Copeland in Hockessin, Delaware. Copeland purchased the land in the 1930s and engaged the services of the husband-and-wife team of architects Samuel Eldon Homsey and Victorine du Pont Homsey to design the residence, sited on a hilly prospect. The original garden was designed by Philadelphia landscape architect Thomas Warren Sears, who had executed a number of commissions for East Coast private residences, including the formal garden at Reynolda, the R. J. Reynolds estate in North Carolina. A later addition to the Mt. Cuba gardens was designed by Marian Cruger Coffin. Over the years, Pamela Copeland undertook a leading role in shaping the property to become one dominated by an interest in growing native flora. Richard Lighty, a well-known plantsman in the Philadelphia area, became the first director of the Piedmont flora project. At Pamela Copeland’s death in 2001, the property transitioned to a public botanic garden and research center. As McDowell attests, “to visit Mt. Cuba is to dive into nature, to revisit our place on the planet.”

Longwood

Longwood is, arguably, the jewel in the crown of the du Pont gardens, and for good reason.

Pierre S. du Pont bought the Kennett Square, Pennsylvania, Peirce property – a former farm known for its distinguished arboretum – in 1906. From that year to his death in the 1950s du Pont developed, shaped, and added features to his gardens, beginning with a “flower walk” (still a beloved garden feature) followed by an outdoor theater; an Italian water garden; a main conservatory, with a later addition of a 10,010-pipe Aeolian organ; a ballroom; and the pièce de résistance, the main fountain garden, an extravaganza of water, lights, and sound that today draw thousands to Longwood every year.

After Pierre’s death in 1954, Longwood developed into a truly extraordinary public garden, known for its innovations as well as its role as a leader in public horticulture. Longwood education programs have, for generations, been a proving ground for training professional gardeners, avid home gardeners, and botanical garden leaders who come from the world over. Recent major projects at Longwood include the meadow garden and a current ambitious project-in-the-making known as “Longwood Reimagined: A New Garden Experience” described on its website as consisting of “stunning new buildings, wondrous new indoor and outdoor gardens, surprising new guest experiences” on 17 acres of the Conservancy and grounds, to open in the Fall of 2024.

Du Pont Gardens of the Brandywine Valley was written by garden historian Marta McDowell, perhaps best known for her examinations of the gardening lives of writers Emily Dickinson, Beatrix Potter, and Frances Hodgson Burnett, among others. Larry Lederman photographed the gardens from March 2021 through June 2022, visiting every two weeks, and spending two to three days shooting on each visit. This detailed documentation forms the basis of the book’s exquisite photography, augmented by period images from the archives of the du Pont entities.

The du Pont garden legacy is wide and deep. For generations, the du Pont family has made natural land conservation a priority in the Brandywine Valley. Collectively, the gardens and managed ground of the five properties comprise 3,500 acres. As landscape historian Charles A. Birnbaum notes in the book’s foreword, “individually, [the gardens’] collections and displays are noteworthy; as a group they are stellar. It is no exaggeration to call the du Ponts the First Family of American horticulture.”

I am fortunate to live close to the Brandywine to visit these extraordinary gardens. I hope you will be able to do so someday if you haven’t already. Undoubtedly, this lusciously photographed book with its lively and informative text will entice you.

Recommended for all garden libraries.





Growing Together – Branching Out CBHL's 56th Annual Meeting – 2024

May 5-8, 2024

Post-conference workshop May 8th

Join Council on Botanical and Horticultural Libraries (CBHL) and United States Agricultural Information Network (USAIN) for a joint meeting hosted by [Michigan State University Libraries](https://msu.edu/libraries), East Lansing, Michigan. The 2024 conference offers the option to attend either onsite or virtually via livestream. Enjoy discounted Early Bird registration until April 1, 2024.

For more details and to register online, visit the meeting website at <https://usain.org/2024-Meeting>.

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Submissions Welcome!

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