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Blown Thistle, Spear Thistle, *Cirsium vulgare* [*Cirsium vulgare* (Savi) Tenore, Asteraceae alt. Compositae], graphite on paper by Clare McGhee (1970–), 2016, 77 × 56 cm, HI Art accession no. 8527, reproduced by permission of the artist, one of the 41 artworks by 41 artists who reside in 14 countries included in the *16th International Exhibition of Botanical Art & Illustration* on display through 18 December 2019.

News from the Art Department

16th International Exhibition of Botanical Art & Illustration on display

The Hunt Institute's International exhibition is an exciting event for the Institute as well as a milestone for botanical artists represented in the series. Past, current and future International artists have visited from around the globe, and the reception held on 17 October was filled to capacity with 21 of the 41 exhibited artists, participants in the American Society of Botanical Artists (ASBA) educational conference and local patrons. The positive energy in the gallery was palpable as new relationships were formed and old friendships were resumed over discussions of the range of media and plant perspectives represented in the artwork on display. The images include diagrammatic scientific renderings, habitat inclusion, surface magnification and expressive representations of the vibrancy of plants in their prime and the subtlety of those in decline. The media represented include watercolor, acrylic, pen-and-ink, graphite, colored pencil, ball point pen, goldpoint and etching, wood engraving and digitally produced prints.

On Friday, in coordination with the ASBA conference, the Hunt Institute Library counters were filled with historical and

contemporary drawings and watercolors, and the Strandell Room tables contained a range of volumes that are rarely seen by the public. Friday afternoon, Assistant Librarian Jeannette McDevitt gave a presentation, "Florilegia: Flower portraits in the Hunt Institute collection," on the history of books that represented garden plants of the time and often of a specific garden. Her talk was accompanied by a display of rare and beautifully illustrated folios. Artists spent a considerable time studying these artworks and books, and it will be gratifying to see the impact this may well have on their approach to their own work in years to come. Following this talk, Assistant Curator of Art Carrie Roy and I held a question and answer session in the gallery with 5 of the 16th International artists: Claire Leroux-Daublain (France), Işık Guner (Turkey), Maria Alice de Rezende (Brazil), Mary Dillon (Ireland) and Patricia Luppino (United States). Topics ranged from the inspirations they find in the art world and in everyday life to the challenges they face when they select their subjects in the field and complete them in the studio. Many mentioned their journey to find the medium that best suited them, their enjoyment in the actual process of creating



The 16th International artists in attendance posing for a group photo in front of their admirers during the reception. *From left*, Mary Dillon, Susan T. Fisher, Mitsuko Schultz, Louise Lane, Işık Guner, Jane Fisher, Craig Lidgerwood, Andreas Hentrich, Peggy Price, Claire Leroux-Daublain, Sylvia Peter, Keiko Fujita, Bridget Gillespie, Melinda Edstein, Mitsuko Kurashina, Poyong Yi, Keiko Soga, Maria Alice de Rezende, Beth McAnoy, Deborah A. Ravin and Patricia Luppino. All photographs by Frank A. Reynolds and reproduced by permission of the photographer.

their art and their curiosity that enables their continued growth as artists. That evening I participated in the ASBA panel discussion “Beyond accuracy: Creating art” along with botanical artists/instructors Robin Jess, Asuka Hishiki and Elaine Searle. We presented and discussed drawings and paintings that each had selected that push the edges of what is possible in botanical art.

On Saturday Carrie and I taught the ASBA conference workshop “Critique is not a dirty word” to aid in the development of new terminology for evaluating the artwork of one’s own and of others. By the end of the day, the group of seven botanical artists was using a new vocabulary that coincided with the concepts introduced in the class. We hope that each participant left the workshop with an understanding of the importance of choices when creating an artwork and that we conveyed a foundation for the development of their own way of seeing.

On Sunday Carrie and I attended the 2nd International Congress of Botanical Art, where presentations were made

about the 25 countries that participated in *Botanical Art Worldwide*, an internationally coordinated exhibition project held on 18 May 2018. It was intriguing to hear about the challenges that occurred and the positive outcomes that resulted in a range of collaborations among artists, botanists and institutions in the creation of exhibitions that represented the endemic flora of their respective countries. The public events that accompanied the exhibitions brought attention to the importance of native flora into the community. That afternoon ideas were exchanged about the various permutations in which this day may continue to be recognized and celebrated. That evening the subject of the keynote address, given by Sir Peter Crane, president of the Oak Spring Garden Foundation, was on plant diversity and the important role of seed banks around the world.

We thank Allegheny Highlands Botanical Art Society members Marian Atkins, Maria Joseph and Betty Walsh for volunteering their time and overseeing the original artwork and rare books on temporary display on Friday. We also thank all of the artists who participated in the 16th International,



Assistant Librarian Jeannette McDevitt’s presentation “Florilegia: Flower portraits in the Hunt Institute collection.”

16th International artists Melinda Edstein and Craig Lidgerwood talking about their creative processes.



Botanical artists studying original artworks from the permanent collection.

Q&A session with 5 of the 16th International artists. *From left*, Claire Leroux-Daublain, Işık Guner, Maria Alice de Rezende, Mary Dillon and Patricia Luppino.



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News from the Art Department

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Above, 16th International artist Andreas Hentrich discusses his watercolor of coleus leaves with Nellie Sue Potter.

Left, 16th International artist Maria Alice de Rezende next to her watercolor of *Epiphyllum oxypetalum*, 2018.



which is on display through 18 December, and all of our visitors who have been impacted by the beauty of this work. We hope that our readers will have an opportunity to visit or return before the exhibition closes. A fully illustrated catalogue is available for purchase at the Institute, and the Catalogue of the International Exhibition of Botanical Art & Illustration database is available for free on our Web site. The database includes the artworks and biographies for each artist represented in the 16th International. In the future those works represented in former Internationals will be included in this database. Those interested in submitting their work for the 17th International in 2024 may find the guidelines and forms on our Web site.

—Lugene B. Bruno, Curator of Art

Hunt Institute donates to Greater Pittsburgh Community Food Bank

Those who attended the reception of our *16th International Exhibition of Botanical Art & Illustration* on 17 October went hungry as do many people in Pittsburgh who struggle each day with food insecurity. In an effort to address hunger in Pittsburgh, the Hunt Institute donated what we would have expended on refreshments for the reception instead to the Greater Pittsburgh Community Food Bank. Our modest donation provided 7,500 meals to our less fortunate

neighbors. This donation was made to honor the American Society of Botanical Artists on its 25th anniversary. Members were in town for their annual meeting and conference, and we were pleased to welcome them as we have since their first meeting held in conjunction with our 8th International in 1995. To make your own donation to the Food Bank in time for the holidays, visit their Web site (<https://www.pittsburghfoodbank.org>).

Tancin and Jacobsen receive Years of Service Awards

As the Hunt Institute specializes in the history of botany, we have an appreciation for history and especially those who have a long history with us. We celebrate Librarian Charlotte A. Tancin and Director T. D. Jacobsen, who have been at the Institute for 35 and 40 years, respectively. They were recognized with Years of Service Awards at Carnegie Mellon University's Andy Awards ceremony on 4 October 2019.

From left, T. D. Jacobsen (assistant to director, 1979–1980; assistant director, 1980–2016; director, 2016–) and Charlotte A. Tancin (assistant librarian, 1984–1987; librarian, 1987–), with service awards, Hunt Institute reading room, Pittsburgh, Pennsylvania, 31 October 2019, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



News from the Archives

The Hunt Institute Archives has received over 1,000 published watercolors by and the papers of Rafael Lucas Rodríguez Caballero (1915–1981). He founded the School of Biology at the University of Costa Rica and co-founded the Organization of Tropical Studies and the Instituto Centroamericano para la Extensión de la Cultura. His most renowned research project was an exploration of the variety of form and color in orchid flowers, which he dissected and illustrated. Much of this work was published posthumously in *Watercolor Orchids: The Unpublished Work of Rafael Lucas Rodríguez Caballero*. Rodríguez also served on the Hunt Institute Advisory Committee from 1970 to 1975 and was in the *2nd International Exhibition of Botanical Art & Illustration* (1968). As part of our preservation efforts we plan to digitize the collection. We will display a sampling of his watercolors in fall 2020.

The Archives has received the photographic slide collection of the Plant Breeding Department at Cornell University. The collection of several thousand 2 × 2 color slides as well as glass lantern slides was amassed from the 1920s through the 1970s. As part of the preservation effort we plan to digitize the collection and make it available online.

The Archives has recently made a finding aid for the papers of Theodor Philipp Haas (1892–1977), plant taxonomist, morphologist and Holocaust survivor, available on the Institute's Web site. The collection has been digitized and the materials are available as PDFs for viewing and downloading. Some of his letters are currently being translated to English from the original German and when completed will be added to the finding aid.



Theodor Philipp Haas (1892–1977), 7.5 × 12.5 cm, photograph by an unknown photographer, HI Archives portrait no. 4.

The oldest item not only in the Archives collection but also in the entire Institute collection, a fragment of *De Viribus Herbarum* (On the properties of plants), has been digitized and made available online. These two handwritten parchment leaves are estimated to be from the mid-12th century. The full work, commonly referred to as the *Macer Floridus*, was probably written in the 11th century. Our leaves contain information on the healing properties of sage and wild thyme as well as fragments of the descriptions of other plants.

The Archives continues to digitize more materials. More than 100 collections have been partially or fully digitized, amounting to over 215,000 scanned and photographed pages. Available to the public on our Web site are 15 of these collections, and many more are being prepared so that they can be put online. We are making an ongoing effort to provide as much of our material as we can to a larger audience using today's technologies.

—Nancy Janda, Assistant Archivist,
and J. Dustin Williams, Archivist

News from the Library

One of the great things about being the assistant librarian at Hunt Institute is learning about the many botanists, scientists and artists who are represented in the collections and sharing that knowledge with visitors and readers (it also is exciting to learn from our visitors and readers in turn). It is doubly satisfying to make connections among those personalities to see the bigger picture of the botanical community at a given time or place. Recently I was able to share through a talk and book display some of what I had learned about florilegia in our Library with members of the American Society of Botanical Artists (ASBA) and some of the 16th International artists. However, you can learn remotely, too, and we are pleased to bring you new pages on our Web site where you can read about the amazing items in our Library collections. Our graphics manager, Frank A. Reynolds, has recently photographed several books, which are, or soon will be, available on our Web site for you to view (without an appointment).

Our copy of Leonard Fuch's Renaissance herbal, *De Historia Stirpium* (1542), was chosen by the Potomac Unit of the Herb Society of America as the basis for a facsimile edition, with commentary, published by Stanford University Press in 1999 as *The Great Herbal of Leonhart Fuchs*. Fuchs (1501–1566), along with Otto Brunfels (1488–1534) and Hieronymus

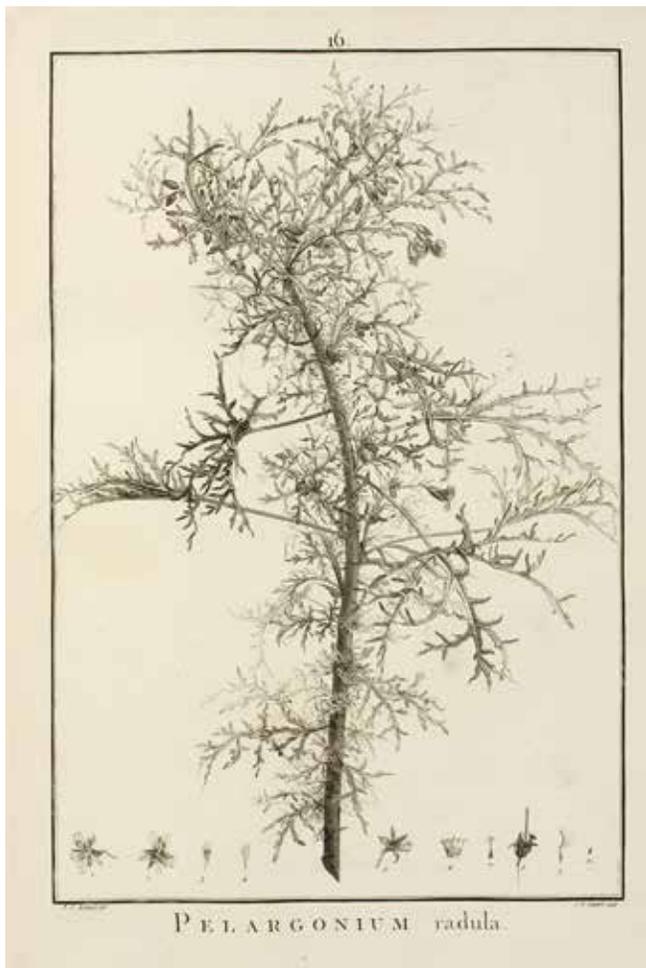
Tulipes odorantes et primevères, stipple engraving by Antoine Chazal (1793–1854) after his original for his *Flore Pittoresque: Dédicée Aux Dames* (Paris, Chez l'Auteur, 1818–1825, pl. 5), HI Library call no. DQ2 C513f 825.



Acanthus vera. Welch bernklaw. [*Acanthus* Linnaeus, Acanthaceae], hand-colored woodcut by Viet Rudolph Speckle (fl.1542) and Heinrich Füllmaurer (fl.1542) after an original by Albrecht Meyer (fl.ca.1542) for Leonhart Fuchs (1501–1566), *De Historia Stirpium Commentarii Insignes...* (Basel, In officina Isingriniana, 1542, p. 52), HI Library call no. +CA F951h.

Bock (1498–1554), broke with the tradition of copying text and images from earlier herbals, including manuscript herbals. They added their own insight and knowledge to the text, instead of regurgitating the words of those who had gone before, and they had new wood-block images drawn from real plant specimens. Many owners had their copies of Fuchs' herbal painted, and so each copy that has been colored is unique to the owner and painter. The Herb Society's facsimile was available only in black and white, but 20 years later the full beauty of the Institute's unique hand-colored, wood-block illustrations now can be seen on our Web site.

Although for the most part we no longer collect mycological books for our Library, we hold in the historical literature the first book devoted solely to mycology, Francis van Sterbeeck's *Theatrum Fungorum* (1675), which we have digitized. Our copy is unique in that, for nearly every uncolored engraved plate, there was bound next to it a watercolor copy of the same plate (not printed). On our Web site you can read more about Sterbeeck (1631–1693), his engraver Peeter van Sickleers (also Sickleer, Sikkeleer or Sikkelaer; fl.1674–1705) and the curious watercolors.



Pelargonium radula [*Pelargonium radula* (Cavanilles) L'Héritier, Geraniaceae], engraving by Jean Baptiste Guyard Sr. (fl.1783–1803) after an original by Pierre-Joseph Redouté (1759–1840) for Charles Louis L'Héritier de Brutelle (1746–1800), *Geraniologia...* (Paris, Didot, 1787–1788[–1792], pl. 16), HI Library call no. hDT100 139 L688G.

In the near future a rare little book made by the Accademia dei Lincei (a scientific society) for a prospective patron, the Prince Bishop of Bamberg, Germany, Johann Gottfried von Aschhausen (1575–1622), will be available to view. I featured this book in *Delectus Huntiana* 48 in the 27(1) *Bulletin*. At the time the Lincei printed this book in 1613, they were attempting to publish the findings of Francisco Hernandez (1514–1587), who made the first scientific expedition to the New World from 1571 to 1577. It took them until 1651 to accomplish their goal, but in the early years they made this little book with two dedicatory poems and 68 of the plant woodcuts they already had made to give to Aschhausen in the hopes that he would patronize their project.

Our librarian, Charlotte Tancin, has written an introduction on the published work of Pierre-Joseph Redouté (1759–1840) for our Web site. Redouté was a pupil of Gérard van Spaendonck (1746–1822), who taught Redouté the watercolor techniques that helped make him famous. Redouté remains well known for his lush flower paintings and his luxurious folio publications, like *Les Liliacées* (1802–1808[–1816]), but his work was published in many other lesser known books and journals. You can learn more about these and other

Redoutéana in the Institute collections on the forthcoming Web pages from our Archives, Art Department and Library.

Another of Spaendonck's students, Antoine Chazal (1793–1854) was also a successful medical and zoological illustrator in addition to being a flower painter. Our copy of his *Flore Pittoresque: Dédicée Aux Dames* (1818–?1825) will be available soon on our Web site. Our Library holds a large paper edition of this rare flower book. Fifty plates (in our copy) were engraved by Chazal after his own originals as well as a few originals by Jan Van Huysum (ca.1687–1740) and Chazal's teacher, Spaendonck. The lettering on the title page is in gold and is surrounded by a garland of flowers. Following Redouté's death, Chazal took the position as first flower painter in the cabinet of Queen Marie-Amelie.

Among those mentioned above are connections to the people I researched for my talk on florilegia. Unfortunately I could not share all of our florilegia with the ASBA and International artists as there was only so much time and so much space to display books, and here I can give only a small sample of what I shared with them.

Florilegia first appeared in the 17th century and followed in the footsteps of the Renaissance herbals. The European voyages of exploration to the corners of the globe had brought

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Floral still life, stipple engraving by Antoine Chazal (1793–1854) after an original by Gérard van Spaendonck (1746–1822) for Chazal's *Flore Pittoresque: Dédicée Aux Dames* (Paris, Chez l'Auteur, 1818–?1825, pl. 48), HI Library call no. DQ2 C513f 825.



News from the Library

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back plants and animals the likes of which had never been seen in Europe. People scrambled to acquire the exotic flowers for their gardens, and the flowers became objects of prestige. This desire for flowers spilled out into art and fashion as well. Printers published florilegia in response to the growing craze for beautiful, exotic flowers and the ensuing desire for artistic representations of those flowers.

A florilegium can be a book consisting entirely or almost entirely of flower illustrations, such as Redouté's *Choix des Plus Belles Fleurs et des Plus Beaux Fruits* (1827–1833) of which we hold the 1829 folio edition. Early florilegia of this kind were often used as inspiration for embroidery and decoration. A florilegium also can be a book that illustrates the plants growing in a particular garden, like Basilius Besler's (1561–1629) *Hortus Eystettensis* (1613), which contained 374 engravings of more than 1000 plants that grew in the gardens of the Prince Bishop Johann von Gemmingen's Eichstätt palace and which is also in our Library. These florilegia were a way for the wealthy to show off the incredible collections they had in their gardens.

Maria Sybilla Merian (1647–1717) has become a popular name for her scientific and artistic accomplishments. As a 17th-century woman, she led an unusual life because

she separated from her husband, traveled alone with her daughter to Suriname, became an accomplished artist and published groundbreaking (and beautiful) works on insect metamorphosis. It may surprise you that her father, who died when she was two, and her grandfather were both creators of florilegia. Johann Theodor de Bry (1561–?1623) was an engraver and owner of a printing house in Frankfurt. His florilegium, *Florilegium Novum*, was printed in 1612 and included many non-European plants and cultivated anomalies. An apprentice in de Bry's workshop, Matthäus Merian (1593–1650) married de Bry's daughter and took over the printing house after his father-in-law's death, eventually printing his own florilegium, *Florilegium Renovatum* (1641), which was an amplified version of de Bry's. Merian doubled the number of plates, adding some of his own original engravings of exotic plants he may have seen in the gardens of Frankfurt and copying many images from other florilegia and botanical works. Both de Bry's and Merian's florilegia are in the Institute collections.

In France Daniel Rabel (?1578–1637) was an engineer in the King's service in the provinces of Brië and Champagne, a designer of ballets and a painter of flowers. The younger brother of King Louis III, Gaston, Duke d'Orléans, hired Rabel to paint the flowers in his botanical garden at his estate at Blois on vellum. These vellums became the nucleus of a collection that would grow to fill over 100 albums. That collection is now known as the Velins du Muséum National d'Histoire Naturelle, or the Velins for short. Rabel anonymously published a florilegium, *Theatrum Florae*, in



Boom fungi [tree mushrooms], watercolor by an unknown artist after a copper-plate engraving by Peeter van Sickleleers (fl.1674–1705) for Francis van Sterbeek (1631–1693), *Theatrum Fungorum* (Antwerp, Joseph Jacobs, 1675, pl. 27), HI Library call no. DT9 S814t.

1622 that included many bulbous flowers and oddities, like double or multiple blooms that were forced by the use of secret fertilizer recipes. A second edition followed in 1627, of which our Library has a copy, and the third edition in 1633 finally identified Rabel as the creator.

King Louis XIV realized what an asset his uncle's collection of vellums was and created a royal position, the painter of vellums. Several botanical artists whose names you may know filled this position, including Claude Aubriet (1665–1742), Spaendonck and Redouté. Nicolas Robert (1614–1685) filled the position beginning in the early 1640s. Most scholars suggest that he traveled to Italy around the years 1638 to 1640 before returning to France. He, too, was a florilegium creator. His first, *Fiori Diversi* was published in Rome in 1640. Hunt Institute does not have a copy of it, but two copies of his later florilegium, *Diverses Fleurs* (?1660), are in the collection. Robert was able to combine an artistic sophistication with scientific accuracy in his bouquet-like floral arrangements, more so in *Diverses Fleurs* for which he did his own engraving and etching. Maria Sibylla Merian adapted some of Robert's images from *Diverses Fleurs* for her *Neues Blumenbuch* (1680).

It is possible that Robert was inspired to be a flower painter during his travels to Italy. In those years the Lincei still would have been trying to finish their work based on Hernandez's expedition. Robert could have met Tobia Aldini (dates unknown), who at the time was in the service of Cardinal Francesco Barberini, a member of the Lincei and a patron of their work. Interestingly, it seems the Lincei gave Aldini a

copy of that small book they had made for the Prince Bishop Aschhausen. The Lincei made a few extra copies of the book for themselves and for friends, such as Aldini, and one of those copies made its way to the Institute's collections.

In earlier times, Aldini was curator of the gardens of the Farnese family. A florilegium was published under his name, *Exactissima Descriptio Rariorum Quarundam Plantarum, Que Continentur Rome in Horto Farnesiano* (1625), which presented the rare flowers growing in the Farnese garden along with text discussing medicinal and culinary properties of the plants. In the 18th century scholars began to question Aldini's authorship, and it is now suggested that his friend, Pietro Castelli (ca.1575–ca.1657), professor of medicine and botany at the University of Rome, was the real author, and that perhaps Aldini assisted him.

In addition to those florilegia, I talked about several others, including François L'Anglois' (1589–1647) *Livre des Fleurs* (1620)—the Institute's hand-colored copy is available on our Web site—Adriaan Collaert's (1520–1567) *Florilegium* (ca.1590), Emanuel Sweerts' (1552–1612) *Florilegium... Tractans de Variis Floribus* (1612), and one of the florilegia illustrated by Redouté showcasing the flowers of Empress Josephine's gardens at Malmaison, Ventenat's *Jardin de la Malmaison* (1803–1804[–1805]). We hope you enjoy perusing the newly digitized books on our Web site and making new connections in your own knowledge of botanical publishing and illustration.

—Jeannette McDevitt, Assistant Librarian

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The following individuals and organizations donated monetary or material gifts to the Institute for 2019. We thank them for supporting our mission and programs and strengthening our collections. Monetary gifts are applied to our general operating fund, the endowment generously established by the Roy A. Hunt Foundation to provide ongoing support for Hunt Institute, the Anne Ophelia Todd Dowden Art Acquisition Fund or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. Material gifts are added to the collections in our Archives, Art Department, Bibliography Department and Library. More information about our Sponsorship program is available in the Get Involved section of our Web site or by contacting us.

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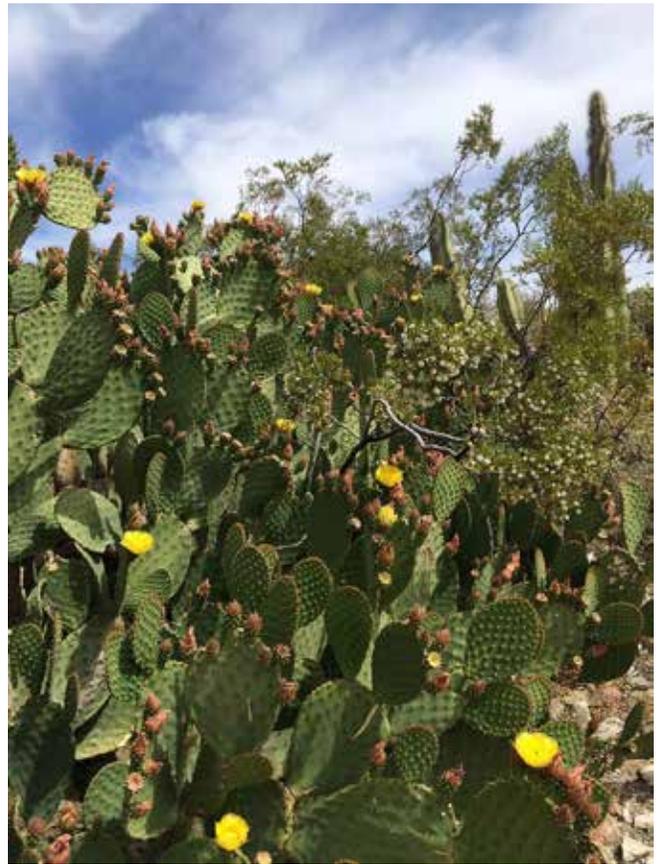
Poyong Yi

Notes from the Field

In May 2019 I attended the 51st annual meeting of the Council on Botanical and Horticultural Libraries (CBHL), hosted by the Desert Botanical Garden in Phoenix, Arizona. We had met there in 1990 when the meeting was hosted by then-Librarian Jane Cole. This year Beth Brand, librarian at the garden's Schilling Library, was our host, and she organized the meeting around the theme, *Adapt & Flourish in a Changing Climate*, promising "a dynamic forum for learning about adaptations—in the natural world and in our professional world... sharing best practices in collections care and management, trends in technology and user engagement, and strategies for adapting and flourishing in an ever-changing digital landscape."

We were welcomed by Ken Schutz and Kim McCue of the garden, CBHL President David Sleasman of Longwood Gardens, and Beth Brand. For me the four best reasons for attending a CBHL meeting are connecting with colleagues, the various library-related talks, the site visits and the local presentations about the flora of the area, the garden or the presenter's research and projects. This time guest speaker David Yetman spoke to us about deserts and particularly the Sonoran Desert. A research social scientist at the University of Arizona Southwest Center, he studies indigenous people of the Sonora, their history and their uses of desert plants. His books include *Mayo Ethnobotany* (2002, with Thomas Van Devender) and *The Great Cacti: Ethnobotany and Biogeography of Columnar Cacti* (2007). He also hosts the PBS documentary series *The Desert Speaks*. His presentation came after a guided garden tour, and since most of us in attendance do not live in or near deserts, his talk was very compelling and made us want to further explore the garden. We happened to be there when the columnar cacti, like saguaros, and other cacti were in bloom, and the plants were even more spectacular than usual.

The annual meeting locales provide an opportunity to learn more about the host institution(s) as well as the local area, and it is always a treat to visit local institutions to learn about their missions and collections and to talk with people who work there. In this case we were based mostly at the garden, but we also visited the Boyce Thompson Arboretum (as we had in 1990). It was really wonderful to see these gardens again and to see how they have changed over time. The garden's plantings are much more extensive, and both the garden and the arboretum have done a lot to help visitors appreciate the plants by creating more and better labels, signs and explanatory panels. The arboretum includes an excellent self-guided ethnobotanical walk while the garden has various themed sections and includes desert plants from all over the world. The Schilling Library has also grown and is in a new building. Beth spoke to us during the library tour about the library's and garden's histories and how the library supports the garden's staff and also gives visitors contextual information on the desert plants surrounding them. We also



Cacti at Boyce Thompson Arboretum, photograph by Charlotte Tancin, reproduced by permission of the photographer.

toured the garden's greenhouses and plant genetics lab and learned from staff about their work.

For some years now CBHL has made it a priority to provide opportunities for meeting attendees to present talks, and this year we enjoyed a dozen PowerPoint presentations on a wide variety of subjects. These typically include talks about projects, institutions or collections. Projects might be focused on any aspect of our work, including digitization, archives, data management, cataloging, preservation, collection management and outreach. Institutional talks might focus on the past, present and/or future and provide views of institutions and persons new to us or that we might not know well. Talks about collections often focus on themes like collection strengths, hidden treasures and ways to engage and educate visitors with the collection.

This year's twelve attendee presentations were "What do Smithsonian scientists want from their libraries" by Barbara Ferry; "Seeding collaboration: Connecting material on plant exploration across libraries" by Leyla Cabugos; "Smithsonian Libraries' adopt-a-book program: A way to learn, preserve and raise funds for your library collection" by Robin Everly; "Grounding the botanic library at Tower Hill" by Alena McNamara; "Wikidata & natural history libraries: Engaging the public and improving access to collections" by Esther Jackson; "Creativity workshops: Outreach through nature

to reach new audiences” by Kristen Mastel; “Using EOS Web Reference Tracker to help demonstrate our value and impact” by Gillian Hayward; “Tracing Honeycrisp’s roots: Rediscovering fruit breeding data through organization and preservation” by Kathy Allen and Kristen Mastel; “Exploring the Avian Archives of Iowa Online (aviAn)” by Anita Kay; “Indexing *Michigan Botanist* / *Great Lakes Botanist*: Procedure and findings” by Suzi Teghtmeyer; “Imag(in)ing Andersen Horticultural Library’s Special Collections” by Kathy Allen; and “Women botanical artists in 19th-century England” by Charlotte Tancin. I opted to give this collection-oriented talk on selected artists whose work we have in our Art and Library collections, highlighting their life circumstances and how those affected their art and its publication and/or display.

Another guest speaker, Mary Ellen Bates, presented “Talking about value: How to own the ROI conversation.” She is founder and principal of Bates Information Services, Inc.

The last day of the meeting included a set of three “table discussions” where people interested in one of three pre-selected topics could gather to discuss them. This year we decided to forego the separation of groups, and all who were gathered during this time slot participated in the three discussions about disaster preparedness, acquisitions ideas and practices, and sharing one favorite collection item with the group.

Two optional events gave us additional opportunities to sample local art and architecture. On Wednesday evening we enjoyed a Ballet Arizona performance of Beethoven’s *Eroica* performed on stage outdoors in the garden and enhanced by lighting created for a garden light show that was just ending. Early Friday morning we rode a bus to visit Frank Lloyd Wright’s Taliesin West (which CBHL also visited in 1990).

Other features of the meeting were an afternoon of committee meetings at the beginning of the week, a pair of business meetings, an opening reception and a lovely banquet at the end. Catered with delicious regional foods, the banquet was set up outdoors where we sat in view of a nearby hill on which saguaro cacti looked like they were marching toward the top. The moon was beginning to rise and an eagle soared overhead. We perused the display of raffle books and then enjoyed hearing the Annual Literature Award winners announced.

The banquet always includes CBHL’s Annual Literature Award and a book raffle. Created in 2000, the CBHL Annual Literature Award is given by CBHL to both the author and publisher of a recent (past 2 years) work that makes a significant contribution to the literature of botany or horticulture. This year’s winner was *Seeking Eden: A Collection of Georgia’s Historic Gardens* (2018) by Staci Catron

and Mary Ann Eaddy. Five additional awards were given for books in specific categories. Each year CBHL members submit nominations for the award, and the review committee reviews the nominations and decides which nominations to pursue. The committee has six members, and the publishers of nominated books must agree to send a copy of each nominated book to each of them for review. Those books that are not kept for the members’ libraries are brought to the annual meeting to be given away by raffle. There are usually enough copies to give everyone two books and sometimes more.

At the end of the week, I rented a car and drove up to the Grand Canyon for a few days. Having hiked in the canyon with my husband a number of times, it was interesting this time to be there simply as a tourist. After the near-100-degree temperatures in Phoenix, the Grand Canyon was like a different country. It was still sunny and warm the afternoon I arrived there, but that evening the temperature dropped to 46, and it began to rain. The next day it rained and then snowed. Hard. There was intermittent fog, too. I attended a ranger talk at the geology museum, took a long walk on the South Rim trail and generally enjoyed being on the South Rim for a few days, visiting other small museums, enjoying regional food and admiring beautiful Native American jewelry at Hopi House. It was beautiful to be there and made a lovely ending to my CBHL week.

Hunt Institute has been involved with CBHL from that organization’s earliest years. The horticultural bookseller Elisabeth Woodburn first conceived of the idea of an organization to support botanical and horticultural libraries, and following an exploratory late-summer meeting at her home in 1968, a number of representatives of such

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Bulletin

of the Hunt Institute for Botanical Documentation

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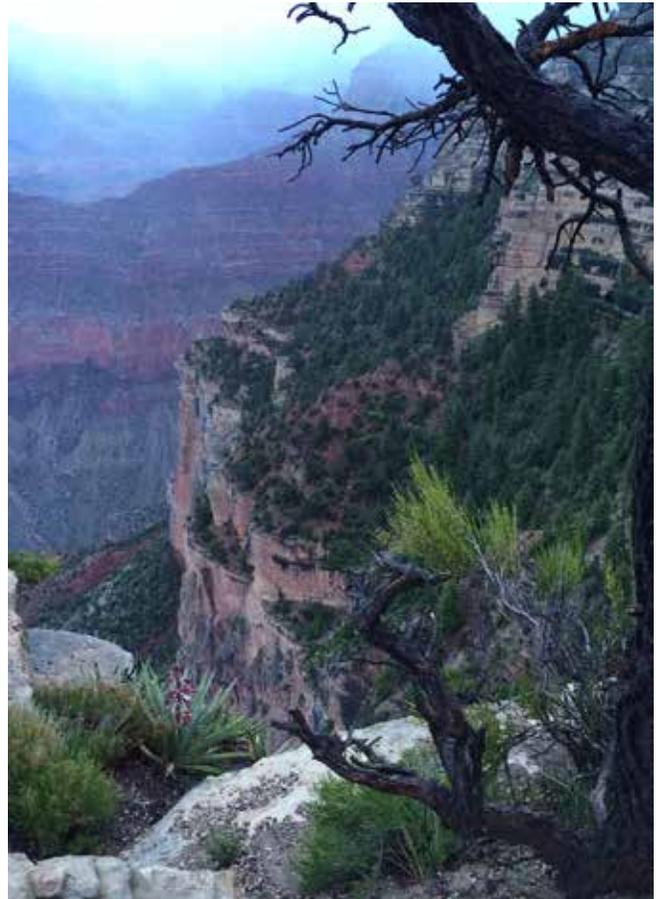
Notes from the Field

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libraries were contacted. The first full meeting took place at the Massachusetts Horticultural Society in 1969, and our founding director, George H. M. Lawrence (1910–1978), was one of the organizers. The next year he hosted the annual meeting here at Hunt Institute. Since then CBHL's annual meetings have been hosted by many member organizations in the United States and Canada. We hosted again in 1988, which was my first CBHL meeting—then–Curator of Art James White (1941–2011), then–Archivist Anita Karg (1923–2011) and I were the organizers and hosts. We hosted CBHL again in 2004 with an organizing committee that included then–Assistant Librarian (now Bibliographer) Donald Brown, White, then–Assistant Curator of Art (now Curator) Lugene Bruno, then–Archivist Angela Todd, then–Assistant Archivist Jamie Shriver, then–Carnegie Museum of Natural History Librarian Bernadette Callery (1947–2012; former Hunt Institute librarian) and me. Hunt Institute has also supplied three CBHL presidents: Callery, Karg and myself. Our history with CBHL has been long and fruitful and has benefitted us in countless ways through the contacts we have made with colleagues in the field and through the many ways of information sharing that CBHL affords. I have been fortunate to attend every meeting since 1988 except one (missing Seattle in 1993), and it was a true delight to be able to attend the meeting in Phoenix this year.

—Charlotte Tancin, Librarian

Grand Canyon, photograph by Charlotte Tancin, reproduced by permission of the photographer.



In Memoriam

Donna M. Connelly

(26 April 1940–27 July 2019)

The Hunt Institute for Botanical Documentation is deeply saddened to report the death on 27 July 2019 of Donna M. Connelly. She joined the Institute in 1970 as a secretary and retired in 2009 as senior administrative associate and business manager.

From left, Karen F. Hornak (accounting clerk, 1980–1981; assistant business manager, 1981–1982; business manager and accountant, 1983–1997) and Donna M. Connelly (secretary, 1970–1981; administrative assistant, 1981–1996; senior administrative associate and business manager, 1996–2009), enjoying their daily lunchtime walk around the Carnegie Mellon University campus, Pittsburgh, Pennsylvania, 6 October 1995, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

