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Lloydiana

A Publication of the Lloyd Library & Museum



Message from the Executive Director

Visitors getting acquainted with the Lloyd Library & Museum often ask, “Who uses the Lloyd?” At one time, it was a simple answer: pharmacists, medical researchers, and botanists. That base began to expand in the early 21st century and has increasingly widened in the digital age. We’re proud to say that we have retained and grown our scientific research-oriented clientele as our collections continue to be used by acclaimed scholars from near and far. At the same time, people with diverse interests have discovered that Lloyd collections, programs and exhibitions speak to a range of important issues.



The beauty of our botanical illustrations draws artists and cultural site visitors. The educational richness of our collections brings teachers and students of all ages through our doors for subjects ranging from biology to photography. Recognizing that nature, health, and wellness can never be easily separated, conservationists and ecologists look to the Lloyd to help address climate and environmental crises facing our planet, while clinicians and counselors find new (old?) ways of healing. Book lovers and historians seek answers on how we lived and what we thought, as they also admire the art and craft of centuries-old volumes.

And then, there are people who simply love plants. More than half of our visitors, including scientists, artists, and historians, self-identify as gardeners, and many also enjoy cooking. In this issue of *Lloydiana*, we speak to the numerous Lloyd audiences: local and global communities bound by curiosity. We hope you find your passions and priorities reflected in the pages that follow.

Patricia Van Skaik

Patricia Van Skaik, Executive Director
Lloyd Library & Museum

In this Issue:

Building Futures	3
The Golden Age of Flowers	4
Ron Powell's Pawpaw Farm.....	6
Pawpaw Q&A	7
Venomous Bounty	8
Global Destination.....	10
Lloyd Events.....	11
Lloyd Fellows & Artists	12
Book Notes.....	13
Donors & Members	14

By the Numbers (2023)

2	Shelf-life (in days) of pawpaw fruit
120	Countries visiting Lloyd website
120	Pawpaw cultivars on Ohio farm
300	Unknown species identified in <i>Flora Graeca</i>
900	Annual in-person attendees at Lloyd programs
1650	Beginning year of “The Golden Age of Flowers”
5,000	Additional linear feet of book storage in Lloyd renovation
21,400	Reports of plants in U.S. poison exposures in 2021
21,578	Lloyd YouTube webinar viewers

Lloydiana

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Our Mission

We are a knowledge bridge, uniting our rich historical and contemporary nature-based collections with global and local learners.

Our Vision

To catalyze nature-based knowledge, inspire innovation, and enhance communities.

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Front Cover: *Histoire des Plantes Vénéneuses et Suspectes de la France* (1784) by Pierre Bulliard
Back Cover: *Plantae Selectae* by Christoph Jacob Trew, hand-colored engraving by Georg Dionysius Ehret

Bridging Centuries, Building Futures

Nestled in the heart of Cincinnati, the Lloyd Library & Museum stands as a testament to centuries of scientific exploration and artistic expression. Founded almost 150 years ago by the visionary Lloyd brothers, this institution has been a beacon of knowledge, offering insights into the natural world and serving as a catalyst for innovation. As we stand at the intersection of history and progress, we embrace and learn from the past, while focusing on our present impact—with always, an eye on the future.



Proposed Lloyd Library

At the core of our mission lies a commitment to preserving and sharing nature-based knowledge. From our vast collection of historical texts to cutting-edge research, the Lloyd Library continues to provide invaluable resources for understanding and addressing contemporary challenges. Whether it's the impact of climate change on biodiversity or the pursuit of sustainable solutions, our collections offer a wealth of information and inspiration.

In 2023, the Lloyd Library reaffirmed its dedication to this vision with particular attention to the values of accessibility and a wider reach. Our mission statement reflects our role as a knowledge bridge, connecting diverse audiences with our rich collections. Likewise, our ability to catalyze innovation and enhance communities guides our efforts to create meaningful change in the world.

Crucial to the success, sustainability, and impact of the Lloyd Library has been our financial stewardship. In 1917,

Curtis Gates Lloyd provided a trust to establish the Lloyd as a resource that shall remain free and open to all. To ensure that his legacy lives on, last year we hired our first Director of Development, launched an annual campaign, and began a culture of giving, in which everyone who loves the Lloyd can play a part. Watch for exciting details coming this year about new membership and giving levels, along with a host of new benefits.

As we look to the future, the Lloyd is embarking on an ambitious project to transform our space and expand our impact. Through a comprehensive renovation and

expansion plan, we aim to create a vibrant hub for learning, research, and community engagement. This includes the development of dedicated research space, state-of-the-art digitization labs, and expanded exhibition areas to accommodate our growing collections and diverse audience.

But this transformation is not just about bricks and mortar—it's about fostering connections and inspiring discovery. By creating an inviting public space and expanding our programming, we hope to engage learners of all ages and backgrounds, sparking curiosity and igniting passion for the natural world.

As we embark on this journey, we invite you to join us in shaping the future of the Lloyd Library & Museum. Together, we can bridge centuries, build futures, and ensure that the spirit of exploration and discovery endures for generations to come.

Flora Mania and “The Golden Age of Flowers”

What began as an excuse to spotlight the Lloyd’s boldest floral books blossomed into an exhibition that celebrated and interrogated the whole ecosystem of botanical illustration. *Flora Mania* asserted that floral images are also snapshots of a culture’s aesthetics and values. A closer inspection of our world-class collection of botanical books and floras—books that inventory a region’s plant life—not only revealed dazzling visual details but raised important questions regarding the artworks’ attribution and the legacy of colonialism.

The books in the exhibition ranged from 1600 to 2019. To bring order to the mania, the curatorial team centered works from what’s often called “the golden age of flowers,” roughly 1650 to 1850, while presenting earlier or later works as predecessors or heirs to this pivotal era. The golden age books capture the Age of Discovery’s modernizing spirit within science and art, and the competitive rush of collecting and publishing newfound species. The works of prolific father-and-son botanists Sir William Jackson Hooker and Sir John Dalton Hooker, for example, exemplify the breathless quest to document, using Western scholarly methods of the time, all the flora of Greater India—no small task.

To be sure, the botany boom was driven by imperial exploits. Botany and European expansion, writes science historian James E. McClellan III, “reciprocally benefited each and allowed them to march together to transform the world.” Although many of the *Flora*



Iris germanica. John Sibthorp, *Flora Graeca* (1806-1840). Hand-colored engraving by James Sowerby and family after a drawing by Ferdinand Bauer.

Mania golden age books anticipate ethnobotany—a field that emphasizes a respect for indigenous engagement with plants—some include uncomfortable and bigoted expressions of Eurocentrism. For example, the unnamed indigenous artists responsible for the initial drawings of John Dalton Hooker’s *Illustrations of Himalayan Plants* are disparaged as “mainly deficient” in the author’s preface.

The golden age books are perhaps the most opulent artistic expressions of botany ever produced. Funded by eminent and wealthy benefactors such as Oxford University and the Royal Botanic Gardens, Kew, the great floras and other lavishly illustrated taxonomic botanical books of this era are the pinnacle of botanical illustration, combining credible

scholarly rigor with world-class illustrations, often copper plate engravings that have been hand-colored—the gold standard of the field.

Flora Mania boasted many of these landmark botanicals. Among them was a first edition of Christoph Jakob Trew’s *Plantae Selectae* (1750-1773), which features Georg Ehret’s hand-colored engravings of exotic plants from the furthest reaches of the British Empire, all painted from live specimens in London’s Chelsea Physic Garden. Another highlight is Elizabeth Blackwell’s *Herbarium Blackwellianum*, a one-woman tour de force of botanical art. Blackwell is responsible for the book’s preliminary illustrations, engravings, hand coloring, and even the marketing of the book. Her project was also funded by

Trew. In fact, Blackwell and Ehret worked alongside each other at Chelsea Physic Garden while both were under Trew’s patronage. *Herbarium* is a significant expansion of an earlier work called *A Curious Herbal* that was lauded by the father of taxonomy himself, Carl Linnaeus, who nicknamed the author “Botanica Blackwellia.”

The centerpiece of the show was the *Flora Graeca* (1806-1840), a comprehensive account of eastern Mediterranean plant life based on two expeditions of Oxford botanist John Sibthorp. A landmark scientific and artistic achievement, the ten-volume work is one of the rarest and most expensive floras ever produced.

Sibthorp’s goal was to assign Linnaean names to the plants discussed in Dioscorides’s 1st century CE pharmacopeia, *De materia medica*. He accomplished this and far more, identifying 300 previously unknown species. The plates were illustrated by Austrian artist Ferdinand Bauer, who accompanied Sibthorp on his first journey. Bauer made pencil sketches using a self-invented coding system to record colors of specimens onsite, which



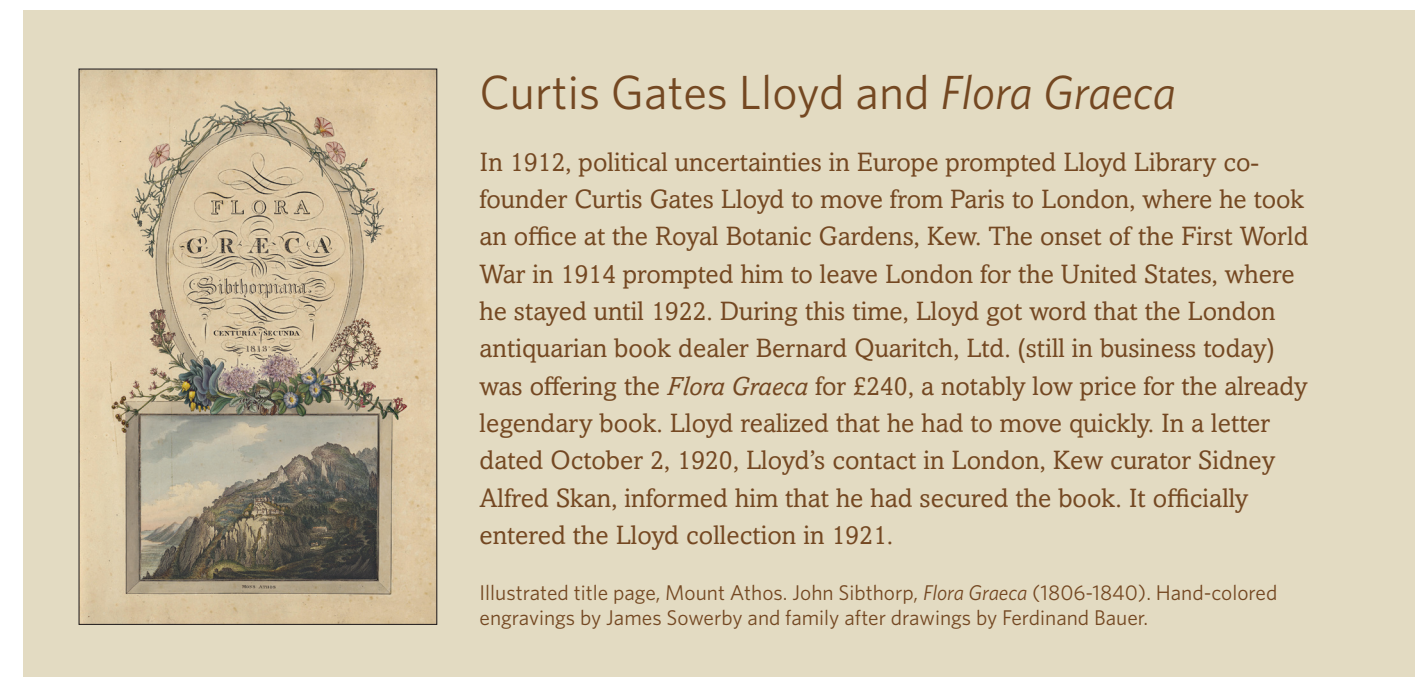
Magnolia Campbellii. John Dalton Hooker, *Illustrations of Himalayan Plants* (1855). Hand-colored lithograph by Walter Hood Fitch.

allowed the colorist to exactly paint the works in watercolor back in England. The 966 hand-colored engravings in the book are by James Sowerby and his family, based on Bauer’s work. The Lloyd’s copy is one of only twenty-five first editions, each produced at the cost of £620—about \$46,000 in U.S. dollars today. The other twenty-four first editions are held in institutions including Oxford University, Trinity College Dublin, Harvard University, and the Danish National Library. So let it be known far and wide that Cincinnati owns the *Flora Graeca*, one of botany’s greatest treasures!

The public’s rave response to *Flora Mania* affirms the library’s mission to connect all user groups to our

nature-based collections. By highlighting the boldest botanicals with rich context, we add to the corpus of scholarship of these exquisite, though sometimes contentious, works while reinforcing the universal appeal of beautiful flower illustration. We humans are drawn to these pictorial blooms, no less than birds or bees to the real thing. It’s a fascination that transcends language, location, and time.

Patrick Ford, Reference and Cataloging Librarian



Curtis Gates Lloyd and *Flora Graeca*

In 1912, political uncertainties in Europe prompted Lloyd Library co-founder Curtis Gates Lloyd to move from Paris to London, where he took an office at the Royal Botanic Gardens, Kew. The onset of the First World War in 1914 prompted him to leave London for the United States, where he stayed until 1922. During this time, Lloyd got word that the London antiquarian book dealer Bernard Quaritch, Ltd. (still in business today) was offering the *Flora Graeca* for £240, a notably low price for the already legendary book. Lloyd realized that he had to move quickly. In a letter dated October 2, 1920, Lloyd’s contact in London, Kew curator Sidney Alfred Skan, informed him that he had secured the book. It officially entered the Lloyd collection in 1921.

Illustrated title page, Mount Athos. John Sibthorp, *Flora Graeca* (1806-1840). Hand-colored engravings by James Sowerby and family after drawings by Ferdinand Bauer.

Tending to the Legacy of Ohio's Native Fruit

I first met Ron Powell last summer at his home in Sharonville, Ohio. Through an Ohio University professor, I had learned about Ron and his late wife Terry Powell's legendary pawpaw farm, and the astounding collection of photographs and notes documenting their pawpaw trees for more than two decades—one of the longest periods of pawpaw data ever recorded by an individual. Ron Powell's notes, according to local scholars, could help scientists predict how climate change might affect pawpaws, Ohio's native fruit.

When Powell gave me a tour of his garden, though, I was struck by something else—something less scientific, but just as intriguing: the whimsical character of his personal collection of some thirty pawpaw trees. I knew immediately that I wanted to capture this living legacy of the Powells' love for pawpaws.

In the fall, just a few months after that first visit, I traveled east with Powell to see his farm in Adams County. Production there has slowed down in recent years, as he's been managing much of the work solo, but at its height, the farm boasted more than 500 pawpaw trees, with more than 125 cultivars.

Ron and Terry Powell's affinity for the fruit began when

Ron was doing fieldwork for the State of Ohio and brought some foraged pawpaws home to his wife. They enjoyed eating the sweet, sunny pulp, and decided to drive down to the Kentucky State University Research Farm in the late 1990s, to look at their pawpaw trees. After the trip, the Powells planted some on their own land. What started as a hobby quickly grew into one of the largest pawpaw farms in Ohio.

After Ron Powell received his PhD in agriculture education, he founded the North American Pawpaw Growers Association in 2011, serving as president for twelve years. For eighteen years, Powell also served as President of the Ohio Pawpaw Growers Association. He's taught at four local colleges—University of Cincinnati, The Ohio State University, University of Kentucky, and Cincinnati State—with courses ranging from entomology to botany.

Together, the Powells won more than ten awards at the annual Ohio Pawpaw Festival, including several for the best-tasting pawpaw and the biggest pawpaw. "My wife had a knack for it," Ron says, when it came to picking a winner. "She always knew."

By Madeleine Hordinski, 2024 Lloyd Artist-in-Residence (see page 12)



Photo by Madeleine Hordinski



Photo by Madeleine Hordinski



Photo by Ron Powell

FOTOFOCUS BIENNIAL

This year's FotoFocus Biennial exhibition at the Lloyd Library is *The Lore of the Pawpaw* (Fall 2024). In this exhibit, photojournalist Madeleine Hordinski illustrates, through alluring images and video, how Ohio's state fruit is valued and celebrated within our local culture. Additionally, *Lore* examines Ohio's role in the pawpaw fruit's rising global profile. *The Lore of the Pawpaw* is part of the 2024 FotoFocus Biennial: *backstories*. Now in its seventh iteration, the Biennial activates over 100 projects at museums, galleries, universities, and public spaces throughout Greater Cincinnati, Dayton, Columbus, and Northern Kentucky in October 2024.

Pawpaw Q&A

Lloyd Library Archivist Christine Jankowski sits down with Ohio University food scientist Robert Brannan to discuss all things pawpaw.

Christine Jankowski: For somebody who doesn't know what a pawpaw fruit is, can you describe it and list some of its plant relatives?

Robert Brannan: The pawpaw is a tree fruit, and it grows in clusters like a banana. Its family is called Annonaceae. Every fruit in that family is tropical, except for *Asimina triloba*—the pawpaw. The pawpaw's cousins are fruits like cherimoya or soursop, also called guanabana.

CJ: Where do they grow?

RB: The pawpaw is native to North America and its indigenous range is in Appalachia. It's a tropical fruit that grows in non-tropical areas—very unusual in that regard. But it will grow anywhere that has a temperate climate. So, it grows in the south near Georgia, to northern Louisiana, and up to southern Ontario.

CJ: Could you describe the flavor profile of a pawpaw?

RB: There's a wide variety, but I would say a sweetness, certainly—banana and mango. Lately, people have been tasting a melon-y characteristic. And depending on the species, you can get a lot of pineapple or citrus. There are certain species where a coconutty character comes through.

CJ: Yeah!

RB: Now even the freshest pawpaw will have a lot of bitterness to it, and it will be sour. But there's that balance to it. As it ages, its flavor changes very much. There are some folks who really like that because the fruit itself gets very dark, in the same way that a banana gets dark. It's the same chemical process. As that happens, the pawpaw maintains its sweetness and almost gets a caramelly kind of a toasted marshmallow taste. There are people who have a strong preference for older or overripe fruit, which some folks would reject. What we're working on now is to create a list of describing words, because the pawpaw's flavor is very complicated. When I go overseas, I want to have a vocabulary ready—it's hard enough to describe it in English.

CJ: Pawpaws have a notoriously short shelf life. Why is that?

RB: The difference there is the word climacteric versus non-

climacteric. The ripening hormone across all the climacteric fruits is ethylene, that's produced inside the plant. So, for bananas it is a week, give or take, when it starts ripening. For pawpaws it is a day or two. The whole process from peak to overripe happens very fast. It's not a very firmly textured fruit to start with, and it gets softer and turns brown. You can't control its ripening.

CJ: You mentioned traveling abroad. Can you tell us about your travels and research overseas?

RB: This summer, we will document the sites with known planted pawpaw that are producing fruit in France, Romania, Italy, and Croatia. I have a collaborator in France taking me to visit four pawpaw orchards. Then there are nine collections in Romania that are scientific collections, but there are some commercial orchards there as well. My collaborator there researches crops that are non-native to Romania that would grow in that climate, and pawpaw would be one. Probably the biggest collection in Europe for the longest time was in Northern Italy, in Torino, so I plan on visiting there. In fact, the University of Torino created the first non-North American variety of pawpaw, called "Prima." And my collaborator in Croatia has a pretty

sophisticated laboratory—I might be able to bring some samples to get analyzed. He's interested in looking at these things in pawpaws called annonaceous acetogenins [a family of organic compounds with cancer-fighting potential].



The Natural History of Carolina, Florida and the Bahama Island (1731-1743) by Mark Catesby.



Rob Brannan is a professor of food and nutrition sciences at Ohio University and leads a food science research program on pawpaw fruit. He teaches a variety of food-based courses including Principles of Food Science and Experimental Foods.

Brannan is also the Director of Education for the Ohio Pawpaw Festival, the world's largest, held every year in Albany.

Brannan's latest pawpaw exploration, based in Bucharest, takes him across Europe. Collaborating with Dr. Florin Stanica from the University of Agronomic and Veterinary Medicine in Romania, Brannan will leverage Dr. Stanica's oversight of nine significant pawpaw collections, and trace the fruit's cultivation around the continent.

Venomous Bounty: Exploring the Potential Uses of Giant Asian Hornet and Honey Bee Venom

In 2019, the discovery of the Asian wasp, the Northern Giant Hornet, in Washington state and Canada's British Columbia brought wide public attention to the world's largest hornet. The Northern Giant Hornet belongs to the species *Vespa mandarinia*; the adults are between 1.5 and 2 inches in length, which is considerably larger than our honey bees. These super-sized hornets can also be distinguished from hornets and wasps native to North America by their yellow heads.



A honey bee and a Giant Northern Hornet. Photograph by Hanna Royals, Museum Collections: Hymenoptera, USDA APHIS PPQ.

The Northern Giant Hornet earned the media nickname "Giant Murder Hornet," because they kill between forty and fifty people annually in Japan, where their larvae are considered a delicacy. The adults are also prized for their sting's venom, and this has prompted many intrepid hornet hunters to risk death as they seek out the colonies to collect both the grub-like young and the stinging adult hornets. People in the central Chubu region of Japan enjoy an annual edible-wasp festival that features popular Northern Giant Hornet-inspired delicacies.

Even more intriguing than eating Northern Giant Hornets is the art of creating an eccentric alcoholic beverage with the insects. To brew this concoction, live Northern Giant Hornets are placed in a clear distilled liquor called *shochu*, a Japanese liquor much like vodka. The hornets "sting" the liquid, after which it is left to ferment for three years before the spirit is served. This pricey beverage, sometimes referred to as "hornet moonshine," sells for around 2,000 Yen (\$19 USD) for one shot and produces a more intense buzz, as aficionados say, than your basic tippie.

The medicinal use of bee-venom-infused alcohol, though, dates back to antiquity. Our very own John Uri Lloyd sold a medicament prepared in a similar manner. The product was

labeled Colloidum Apis, and it was an effective diuretic, alterative, and diaphoretic used to treat urinary irritation for both men and women. The preparation involved placing a swarm of bees in a large jar, shaking them to excite their anger, and immersing the enraged insects in deodorized alcohol. The bees would try to sting the solution, releasing their venom, just as the Northern Giant Hornet does with *shochu*. The bees and the alcohol were then allowed to sit for a month before the solution was filtered and bottled.

Hornet and bee venom has received increased attention for new medical applications, especially for reducing the allergenic reactions to stings. These treatments require "milking" hornets and bees for their venom. The methods used differ, because hornets and their wasp relatives have chemically different venoms compared to honey bees. Moreover, the amount of venom injected during stings varies. Hornets and wasps inject anywhere from 1 to 17 micrograms per sting, whereas honey bees release between 50 and 140 micrograms per sting. The difference is due to hornets' and wasps' ability to sting several times. Honey bees, on the other hand, have a barbed stinger which lodges into the skin of the victim, permitting the attached accessory gland to continue pumping venom into the skin after the honey bee has flown away. Unfortunately for that honey bee, this action tears the stinger out of its abdomen—a mortal wound. But unlike the method of obtaining venom from the Giant Northern Hornet for the psychoactive-enhanced cocktail, and the one used by Lloyd for Colloidum Apis, researchers have focused on ways of collecting venom without killing the insects.

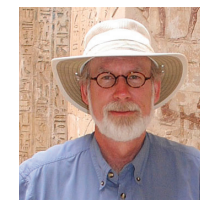
Hornet and wasp venom can be harvested by presenting the insect with a block of agar to sting several times. The venom in the agar can be extracted later using a



Fig. 2. Bottles and a carton of Colloidum Apis. Photograph by Gene Kritsky.

water solvent system. The barbed stinger of honey bees presents a different problem: how to get honey bees to sting an apparatus without lodging its stinger in the system. One solution involves a series of wires attached to a weak electrical current, with a small sheet of glass placed just under the wires. When a bee walks onto a wire, the electrical charge angers the bee, which responds by extending her stinger onto the glass and depositing a droplet of venom. When a honey bee stings, she also releases a pheromone that attracts other honey bees to join her in attacking the device, and soon it is covered with honey bees all "stinging" the glass, without ripping out their stingers. The venom dries on the glass and is scraped off into a container for medicinal use. These more efficient techniques of venom harvesting may promise to take the sting out of future therapies.

by Maria Brown and Gene Kritsky



Dr. Gene Kritsky is Professor Emeritus of Biology and Dean of the School of Behavioral and Natural Sciences at Mount St. Joseph University. He received his BA in Biology at Indiana University in 1974, and his MS and PhD in Entomology from the University of Illinois in 1976 and 1977. Prof. Kritsky is a former editor of *American Entomologist* and has numerous publications on insect evolution, beekeeping history, Egyptology, and Charles Darwin.



Maria Brown is an Associate Professor of Biology at Mount St. Joseph University. She enjoys teaching a wide variety of courses including undergraduate Biology and Anatomy & Physiology and graduate Medical Physiology and Pharmacology. Her current research embraces the scholarship of teaching and learning. She is currently looking at unique recitation models to enhance student retention in introductory Biology courses and evaluating case study rubrics for her Pharmacology courses.

Board Spotlight: John Deatruck



As you might expect from a future engineer, urban designer and planner, John Deatruck grew up playing with Lincoln Logs, Erector sets, and model trains. "I was periodically damaging my hands with carving tools," he admits,

when he wasn't "trying to get electrocuted" by his toy circuit kits and ham radios. For a curious kid later drafted into the Navy, then pressed into public service reimagining civic spaces and devising multi-modal transportation systems, that all tracks.

Less expected from the manager of such high-profile local projects as the relocation of Fort Washington Way, the Cincinnati Streetcar, and The Banks: As a high school student in Defiance, Ohio, Deatruck's favorite classes were Spanish and English. He even performed as George in the classic play *Our Town*, decades before reshaping the Anacostia Waterfront as a chief engineer for Washington, D.C.

Knowing how to build stuff, Deatruck suggests, is one thing. Knowing *why*—observing, listening, truly understanding the places and people you're building for—that's another, and it's been the study of his life. He cites the natural world as his greatest teacher. "Nature is a whole," he says. "So, respect that, and know that whatever we do is an intrusion. We have to help nature do what it wants to do to sustain us."

A recent addition to the Lloyd Library and Museum's Board of Directors, Deatruck serves on the Fundraising and Facilities committees and chairs the Capital Campaign subcommittee. Why does he keep building, even after retirement? "It's fun," he says.

Global Destination and Reach

The Lloyd Library & Museum has long been regarded as a global destination where researchers travel to use our unique and far-reaching collections. Books dating back half a millennium, comprehensive runs of periodicals from around the world, and rare print and archival resources on nature and medicine draw visitors from across the nation and around the globe.

Significant numbers of our researchers travel to or conduct research at the Lloyd from a distance, with nearly 40 percent of our in-person researchers arriving from out of town. Hailing from major cities and small towns, and seeking knowledge on everything from herbalism and medicinal plant use to genealogy, medical illustration, and invasive species, these educators, archivists, and librarians represent a broad spectrum of academic and cultural institutions. Our Fellows also come from near and far, and extend our reach through their publications and presentations, and among their peers. Our last two Fellows went on to postdoctoral positions at the Getty Research Institute (National Endowment for the Humanities), and the School of Historical Studies at the Institute for Advanced Study in Princeton.

We're also a global destination for digital materials, building on the Lloyd's longstanding reputation far beyond our hometown of Cincinnati. Annually, we support



researchers from nearly 80 institutions worldwide. These include museums and libraries in Australia; universities in Norway, France, and the United Kingdom; and national research organizations across the United States. Thousands of visitors come to our website each year, who view it in 33 languages, from 102 different countries, on every inhabited continent.

The top source for video content on Earth, YouTube knows no geographical boundaries. The Lloyd's channel preserves and

provides a much wider audience to our programming. In fact, more than 21,000 online visitors viewed Lloyd webinars since the launch of our YouTube channel only a few years ago.

Organizational partnerships have become some of the Lloyd's most powerful points of connection with an ever-growing audience. This year we hosted an anniversary celebration for the Austin-based American Botanical Council, to mark the 40th anniversary of their peer-reviewed publication *HerbalGram*; and we welcomed the American Conifer Society as part of their annual conference.

We'd also like to be a destination for you, the *Lloydiana* reader. We welcome you to visit or reach out to us, whether you're a neighbor down the street or anywhere else on the planet.



African Caribbean Plant Symposium Coming in 2025

In early 2025, the Lloyd Library and Museum, in partnership with Mark Harris of the University of Cincinnati, hosts a symposium on *The Enduring Impact of the African Plant Diaspora*. Internationally acclaimed scholars will explore the cultural and botanical legacies of the transport of fruits, vegetables, grains, and seeds from Africa to the Americas during the 300 years of the Atlantic Slave Trade. The symposium will also highlight new research on the impact of the horticultural knowledge of Africans and their descendants, and how

contemporary artists and researchers in the Caribbean are working with indigenous plant legacies to expand access to botanical culture and expertise. The symposium and the Cincinnati Table evening meal, featuring plants of the African diaspora, is sponsored by a grant from the Carol Ralph V. Haile, Jr. Foundation.

A Community of Learners

The Lloyd Library's channels of connectivity with a community of learners run deep in our own backyard. Cincinnatians of all ages are hungry for the hard-to-find information we share through our programs and events. Our programs cover the arts, medicine, and conservation, springboarding from our historic and contemporary nature-based collections, and deep-diving into the latest discoveries and perspectives.

In 2023, we served more than 1,300 attendees at 36 free in-person events. Attendance levels grew by 35 percent over 2022—limited only by our seating capacity. Because of high demand, these informative and entertaining ticketed events fill up fast. Movie nights, collection-



Hayes-Porter Garden Club

programs, including *Drug Discoveries from Plant Research* and *Saving Polar Bears from Extinction*.

One of the most important ways we serve our community is through customized programs. Garden clubs, nature writers, family groups, art students, botany classes, and pharmaceutical researchers all participated in programs crafted to meet their needs. Increasingly, more area K-12 school groups are visiting the Lloyd, as we work with their teachers to develop programs that meet their curriculum needs.

As expressed in our Mission Statement, *We Are a Knowledge Bridge*. This connection goes beyond the information formally presented. Frequently, researchers share their work with ever-widening circles of colleagues, and program attendees eagerly engage with each other. Participants leave Lloyd events not only with a wealth of information, but with a greater understanding, a fresh perspective—and often, some new friends.



Taste of Honey panel

focused receptions, mustard and hot-sauce tastings, and outdoor hikes accompanied lectures with topics including *The Medicinal Benefits of Flowers*; *The Sweetness of Honey*; *Saving All Plants from Extinction*; *The Fungus about Us*; and *The Botanical Color Line in Slave Societies*. Local learners also logged onto our wide array of hybrid and web-only

Pick Your Poison

Plant names such as hemlock, wolf's bane, and belladonna provoke a poetic menace that is well deserved. This summer, our poisonous plants exhibition *Pick Your Poison* highlights the most notorious noxious plants and connects them with health effects ranging from the inconvenient to the downright deadly. Poisonous plants are indeed linked to allergies, addiction, cognitive impairment, seizures, and worse. But did you know that plant-derived poisons save many more lives than they take? Join us as we explore both the destructive and curative aspects of fatal flowers and venomous vegetables. We'll showcase heart-stopping plant illustrations from as early as the 16th century, unravel the contradictions and mysteries of poisonous plants, explore pharmacology's debt to toxicology, and help you identify the potential dangers lurking in your backyard!



Crown imperial tulip, *Giftpflanzen-Buch* (1845) by Friedrich Berge.

2024 Curtis Gates Lloyd Fellowship & Artist-in-Residence

The Lloyd Library and Museum announces the 2024 Curtis Gates Lloyd Fellowship and Artist-in-Residence recipients. These programs provide stipends for research at the Lloyd Library. The resulting projects bring wider awareness and original perspectives to the history and uses of plants and nature.



Madeleine Hordinski is a photographer born and based in Cincinnati. She graduated from Ohio University in December 2020 Summa Cum Laude with two degrees in photojournalism and anthropology. Following graduation, Hordinski interned for the *Los Angeles Times*. In 2022, she began freelancing full time from Cincinnati, where her work has brought her from Warsaw, Poland, to San Antonio, Texas. She is a regular contributor to *The New York Times*. Her photos and writing have also been featured in *National Geographic*, *The Washington Post* and the BBC. Hordinski's project, *Lore of the Pawpaw*, seeks to obtain a deeper historical context of pawpaws in Ohio. She examines the history, presence, and fascination of Ohio's official native fruit both locally and abroad at the Lloyd. The project will culminate in a photo exhibition featuring print photography and video installation.



Lauren Cannady is a scholar working at the intersections of art history, intellectual history, and the environmental humanities. In her research and teaching, she explores artistic production and taxonomies of knowledge within interrelated histories of science, religion, technology, and labor in the early modern period. She holds a PhD in Art History from New York University and was previously Assistant Clinical Professor in the Honors College at the University of Maryland, College Park and Assistant Director of the Research and Academic Program at the Clark Art Institute. Cannady's project, *Green Thoughts: Ornament as Idea in the Early Modern Garden*, calls attention to the complicity of gardeners and naturalists during the European colonization of North America. Her work will result in a book that explores the ways that naturalists, gardeners, and designers attempted to order the natural world in early modern Northern Europe and colonial North America.



Staff Spotlight: Patrick Ford, Reference and Cataloging Librarian

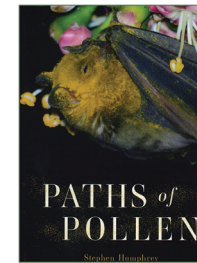
Pro tip for Lloyd Library and Museum visitors overwhelmed by all the books, art, and artifacts on display: Just look for a big glass box, and start with that.

"When you see something in a cube at the Lloyd, you know it's special and meaningful to us," explains Patrick Ford, Reference and Cataloging Librarian. He points to one such pedestal-of-significance, in the recent *Flora Mania* show he helped curate. Under the glass is a volume from the mid-1700s, the *Herbarium Blackwellianum emendatum et auctum*, open to a page of botanical illustrations by Elizabeth

Blackwell—a phenomenal female self-publisher of the time. The display reflects the Lloyd's work to provide access and context, to bring buried truths to light, and to connect antique treasures with contemporary audiences.

Originally from Chicago, Ford relocated to Cincinnati from the Northeast. One recent project there, for the Maine Historical Society, involved the digitization, cataloging and exhibition of an early photographic collection. Now, he's wrangling the Lloyd's countless periodicals, assigning subject headings, and learning more than he ever imagined about the roots of mycology. Ford can't wait to showcase more of the Lloyd's rare jewels: "There are so many ways to engage with the world of botany and horticulture!"

Book Notes



Paths of Pollen

by Stephen Humphrey

Starting with a tiny speck of pollen in the wind, this crucial process for life on Earth links plants, animals, and ecosystems. Humphrey takes the reader through the challenges facing plants and pollinators, weighing factors like human

activity and climate change. With insights from beekeepers to biologists, *Paths of Pollen* is a modern conversation highlighting how pollination remains fundamental, yet is now in flux.

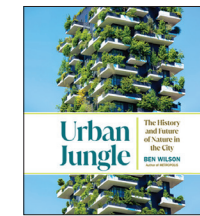


Art of Alchemy

by David Brafman

For those intrigued by the mysterious field of alchemy, this book is an excellent resource with special attention given to the amazing artwork born from its study. Brafman showcases alchemy's mysticism and magic intertwined with early science

across the continents, from ancient roots through the early modern era. Rather than resting on the tropes of alchemy in pop culture, *Art of Alchemy* makes connections between philosophy, visual art, mathematics, and science with a fascinating combination of illustrations and writing.

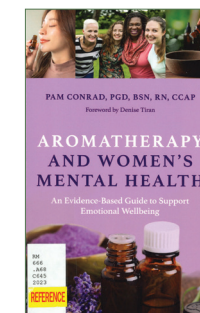


Urban Jungle: The History and Future of Nature in the City

by Ben Wilson

The balancing act between urban development and natural preservation goes back further in time, and has defined more places, than we might

imagine. In *Urban Jungle*, Wilson brings not only research and documentation, but also optimism to the question of how we build our cities without simply paving over the natural world. Aztecs, Parisians, and Singaporeans are but a few examples of city-dwellers over the centuries who integrated green spaces with large, thriving metropolises—and whose cities offer a vision for the urban future.



Aromatherapy and Women's Mental Health: An Evidence-Based Guide to Support Emotional Wellbeing

by Pam Conrad

As a registered nurse and clinical aromatherapy practitioner, Conrad brings her expertise to a focused, yet comprehensive work on the use of essential oils in aromatherapeutic applications for women's mental health.

Readers will appreciate features like cross-referenced studies and entries for specific essential oils in this very portable reference work. Both approachable and thorough, the book covers everything from safety concerns to cultural considerations, and includes formulations for essential oil blends and a list for further reading.



This tripod was donated to the Lloyd Library in October 2023. What's so special about it? Well, it was found in the basement of John Uri Lloyd's former home in Norwood! This model was produced by Agfa Ansco from 1928-1943 and manufactured in the United States. It is made of wood, iron, and brass, with some felt covering the top platform. The center column has a crack to elevate the height of the tripod, and its legs can extend with a few turns of their knobs; the full extent is just two inches shy of five feet. It would have steadied all sorts of cameras, including the newer and popular film cameras or older models that produced glass plates. Given the brothers' enthusiasm for photography, this unique piece of history is a welcome addition to the Lloyd's holdings.

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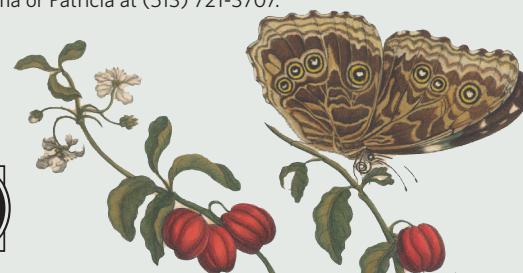
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- Darwin monograph and bicentennial celebration materials from Dr. Gene Kritsky
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2024 Exhibitions:

Spring

Flora Mania

Centuries of scientific and artistic responses to the world of flowers (see page 4)

Summer

Pick Your Poison

Highlights the most notorious noxious plants and their health effects, from the inconvenient to the downright deadly (see page 11)

Fall

Lore of the Pawpaw

A celebration of Ohio's state fruit—revered locally, known globally (see page 6)

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