



Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 10, No. 1
Spring 1996



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Oil on paper of Camellia 'Akebono' by Raymond Booth for Japonica magnifica

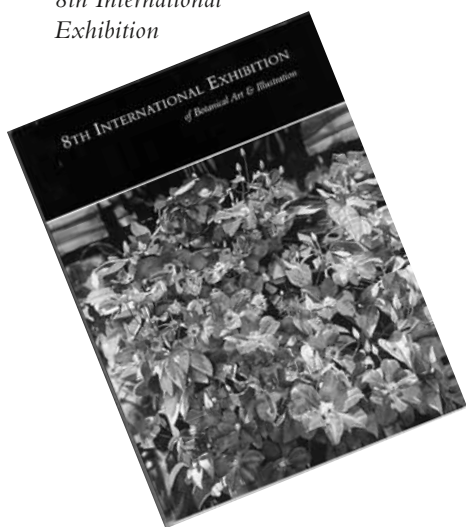
8th International and upcoming art exhibitions

Two of the Hunt Institute's traveling exhibitions, "Flora Portrayed: Classics of Botanical Art from the Hunt Institute Collection" and "Orchids from the Hunt Institute Collection," were displayed at the American Museum of Natural History in New York from June 1995 through mid-February 1996. An article distributed by the Associated Press resulted in exhibition publicity in newspapers from New York to Greensboro, North Carolina to Las Vegas: "Science ... is vividly a bloom in the 140 botanical paintings, drawings and original prints on loan from the Hunt Institute ..."

8th International

The Institute presented its 8th International Exhibition of Botanical Art & Illustration from 13 November 1995 to 29 February 1996. In preparation since 1992, when the Institute staged its last International, this show contained 109 artworks by 87 artists from Brazil, England, France, Hungary, India, Italy, Japan, Lithuania, The Netherlands, Norway, Pakistan,

Catalogue of the 8th International Exhibition



People's Republic of China, Québec, Russia, Spain, Sweden and the U.S., including loans from the Japan Association of Botanical Illustration, Jardí Botànic de Barcelona, Chinese Academy of Sciences, various colleges and institutions in India, and galleries in London and the U.S. Selections from the full exhibition will be included in a travel show that will be circulated to museums, schools, botanic gardens and other institutions.

Many artists from around the world attended the preview reception and artists' colloquium and luncheon hosted by Galison Books of New York in November. The Institute hosted the first meeting of the American Society of Botanical Artists, founded by artist Diane Bouchier of New York.

An illustrated catalogue with biographical data, portraits of the artists, and reproductions of the artworks is available for sale (*see page 11 for more information*). Collectively, the catalogues from the earlier shows and the present one contain the most comprehensive record available of 20th-century botanical artists and illustrators — the number of individuals represented now totals 740. The works included in this exhibition prove that in the world of art the infinite variety of plant forms and colors still holds special fascination and offers undiminished challenge and delight.

"Japonica Magnifica"

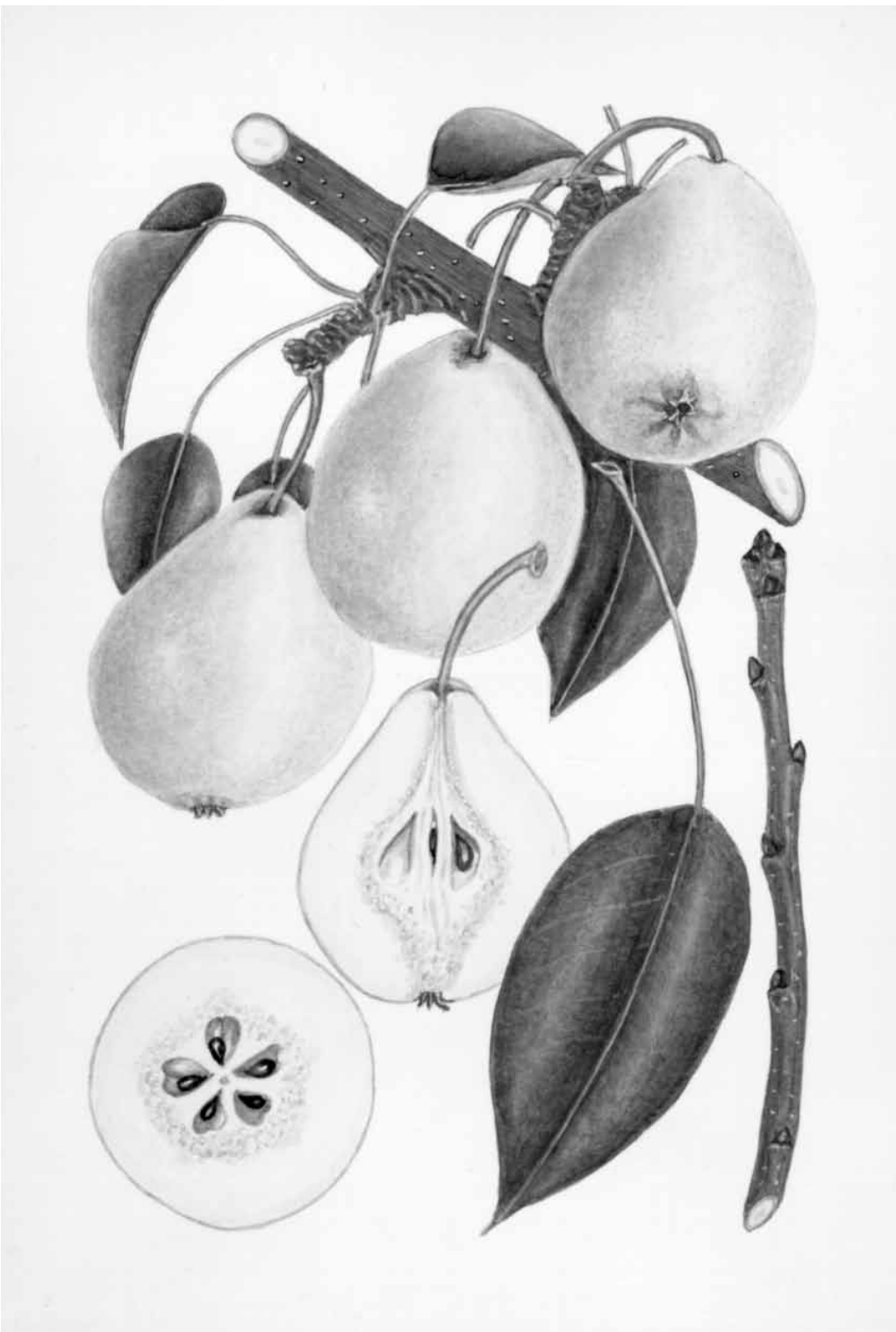
Hunt Institute is the presenting organization for "Japonica Magnifica," an exhibition which celebrates the beauty of Japanese flowers and plants through the original botanical paintings and drawings of artist and horticulturist Raymond Booth.

The 80 artworks on view at the Institute from 1 April through 31 May 1996 are the originals featured in the newly published book *Japonica magnifica*. The exhibition and book represent a collaboration between artist Raymond Booth and botanist Don Elick. Booth has maintained a 12-year

(continued on page 4)

Contemporary botanical artists and illustrators represented in the 8th International Exhibition of Botanical Art & Illustration

Anna Stone Asquith
Jeni Barlow
Krisztina Bíró
John Lionel Booker
Diane Bouchier
Wendy Brockman
Andrew Peter Brown
Imma Busquet I Pujó
Cai Shuqin
Alejandro Cánovas Iserte
Chen Rong-dao
Joaquim Conca I Grau
Lynette R. Cook
Mary Ann Currier
Claire Dalby
Pauline Margaret Dean
Annette de Jonquières
M. D. Dhoundiyal
Aljos Farjon
Ann Farrer
Maria Àngels Feliu
Katharine Flynn
Jacqueline M. Gnott
Algirdas Grigas
Irina Gronborg
Audrey A. Hardcastle
Lyn Hayden
Toni Hayden
Joanne Hayes
Lisa Holley
Mercedes Iborra Valiente
John Stuart Ingle
Jamshed Pirojshaw Irani
Mieko Ishikawa
Sally Keir
Bhola Ram Kharey
Sanae Kikuchi
Yuriko Kikuchi
June Kluglein
Hidenari Kobayashi



Acrylic of Pear 'Citrinine' by 8th International artist Algirdas Grigas, gift from the artist.

Mieko Konishi
Pollyanna Maria Lidmark
Jurgis Macys
Alfonso Samuel Blaise Madden
Alistair Mathews
Xavier Millán I Calero
Sharron L. O'Neil
Luca Massenzio Palermo
Ronaldo Luis Pangella
Katherine Anne Pickles
Mohammad Rafiquddin
G. Rajasekaran
Kay Rees-Davies
Luigi Rist
Leonhard Roemer
Nirad Chandra Rout
Deborah Rubin
Angela Marie Russo
Graham Rust
Hendrik R. Rypkema
Masao Saito
Hari Om Saxena
Benjamin Shaw
Siriol Ann Sherlock
Akiko Shimizu
Annika Silander-Hökerberg
Yvonne Skargon
Louise Margaret Smith
Henry Stempen
Margaret Stevens
Dylan Stone
Mahaveer Swami
Raju Swami
Ann Swan
Geraldine King Tam
Mary Tarroway
Nobuko Uno
Arundhati Parashuram Vartak
Linda Vorobik
Carol Woodin
Christine Woodman
Eleanor B. Wunderlich
Peggy Wyatt
Xu Meijuan
Olga Zaitseva
Zhang Chun-fang
Zhang Da-cheng

(continued from page 2)

correspondence with Elick, who has lived and collected plants in Japan for over 40 years. Elick provided many of the specimens for the artist, who grew them in his garden in Yorkshire, England, in order to study them and draw them from life. Each plant portrait is true to scale. Booth's botanical paintings are remarkably accurate, including graphite depictions of Japanese plant habitats that the artist himself has never seen. Although he works in various media, he favors painting in oil on sized paper, an unusual medium for flower subjects.

Booth is a graduate of the Leeds College of Art and divides his time between botanical painting and the cultivation of rare and exotic plants. His work is regularly exhibited at The Fine Art Society in London, where he has had three solo exhibitions. In 1984, a retrospective exhibition of his work was presented at several galleries in his native Yorkshire. Booth has won awards at Royal Horticultural Society exhibitions.

Japonica magnifica was published simultaneously in 1992 by Alan Sutton and The Fine Art Society in the United Kingdom and by Sagapress Inc./Timber Press Inc. in the U.S. It is available through Timber Press Inc. in Portland, Oregon. The deluxe edition of the book, which contains two specially commissioned plates signed by the artist, is available from The Fine Art Society.

The exhibition, sponsored by PaineWebber in cooperation with The Fine Art Society of London, opened at PaineWebber Art Gallery in New York City in the spring of 1995. Subsequent bookings were at The Morris Museum (Morristown, NJ) and Elvehjem Museum of Art (University of Wisconsin at Madison). After the exhibition closes at Hunt Institute, it will travel to the Bruce Museum (Greenwich, CT) and Chicago Botanic Garden.



Shirley Sherwood Collection

From 16 September through December 1996 the Institute will display "Contemporary Botanical Artists: The Shirley Sherwood Collection." After graduating in botany at Oxford, Dr. Sherwood had intended to become a botanical illustrator but instead became involved with medical research, later traveling throughout the world and writing and editing her own publications. Dr. Sherwood's collection, housed in England and undoubtedly the finest of contemporary botanical art in private hands, has been assembled within just the past five years. This remarkable feat is due not solely to her background as a biologist, or her opportunities for extensive travel, but to a discerning eye and a passion to seek out only the finest contemporary painters. With this exhibition she hopes to introduce these artists to a wider public.

The exhibition, international in scope, debuted at the Kew Gardens Gallery, Royal Botanic Gardens, Kew, from 1 March to 2 June 1996. After its engagement at the Hunt Institute, it will travel to The National Arts Club, New York City, in April 1997

Oil on paper of "Magnolia sieboldii (native Japanese phase)" by Raymond Booth for Japonica magnifica.

(under the auspices of Wave Hill, an estate owned by the City of New York). Then it will be exhibited at the National Galleries of Scotland in both Inverleith House at the Royal Botanic Garden (Edinburgh) and the Museum of Modern Art during June and July 1997. An accompanying book by Sherwood and edited by Victoria Matthews, with the same title as the exhibition, has been published by Weidenfeld & Nicolson in association with The Royal Botanic Gardens, Kew. The 240-page book contains 263 full-color illustrations by 112 artists from 17 countries around the world.

1997 Exhibitions

In 1997 we plan to exhibit John Matyas' watercolors of the Costa Rican rainforest and, later that year, watercolors by leading British artist Pandora Sellars.

—James J. White

B-P-H 2000!

The first edition of *B-P-H: Botanico-Periodicum-Huntianum* was published in 1968 and has proved itself a useful tool to botanists and librarians around the world. Listing periodicals published between 1665 and the 1960s, it was uniquely comprehensive and provided a standard form of abbreviated title for each entry that has been widely recommended by biological editors ever since. In the 1980s it was decided that a supplementary volume that would bridge the gap between 1968 and 1990 was a necessity, whilst consideration was being given to preparing an entirely new edition; accordingly, in 1991, *B-P-H/S: Botanico-Periodicum-Huntianum/Supplementum* was published. It provided a supplement, a revision of many faulty or obsolete entries from *B-P-H*, and a key to the thousands of remaining entries in *B-P-H* that were still acceptable. The Institute is now making plans to publish a fully revised second edition before the close of the millennium. Obviously, the next edition should not just enlarge upon the earlier one but also, within the limitations of a reference work of this type, improve upon it in whatever way will be helpful to the next generation of users.

First Edition Shortcomings

The original *B-P-H* was not without some distinct peculiarities and shortcomings; it is appropriate to examine them here. The whole work was presented as a list of periodicals that used an abbreviated title as the heading for each entry. Because many of the abbreviations employed had no existence before the publication of *B-P-H*, the user seeking the entry for a particular periodical had to “translate” its title into the *B-P-H*-style abbreviation in order to find it! At the back of the volume was an appended glossary of “Words or abbreviations of words used in the *B-P-H* abbreviations” to which the user could turn for assistance, but, unfortunately, that list was filed by abbreviation rather

than by full word. The user had to rummage about in the list to find what abbreviations *B-P-H* recommended for each word in the title he sought.

Thus he would find, for instance, that *Anales* = “*Anales*” but *Ann.* = “*Annals*,” *J.* = “*Journal*” but *Jorn.* = “*Jornal*,” and *Bot.* = “*Botanilised*,” “*Botani*,” “*Botanic*,” “*Botanica(e,l)*,” “*Botánica(s)*,” “*Botânica*,” “*Botanice*,” “*Botanicheskii [etc.]*,” “*Botanichnyi [etc.]*,” “*Botanici*,” “*Botanické*,” “*Botaničkog*” “*Botaničnyj [etc.]*,” and “*Botanico(rum,s)*,” whilst “*Année*,” “*Annuaire*,” “*Annual*,” “*Annuales*,” “*Annuario*,” “*Annuel*,” “*Annuelles*,” and “*Annuum*” were not abbreviated at all! With so many thousands of titles filed by the precise spelling of initial and following

Making a new edition of B-P-H enables us to correct whatever is wrong and to improve whatever could be done better — to make it comprehensive, accurate and easy to use.

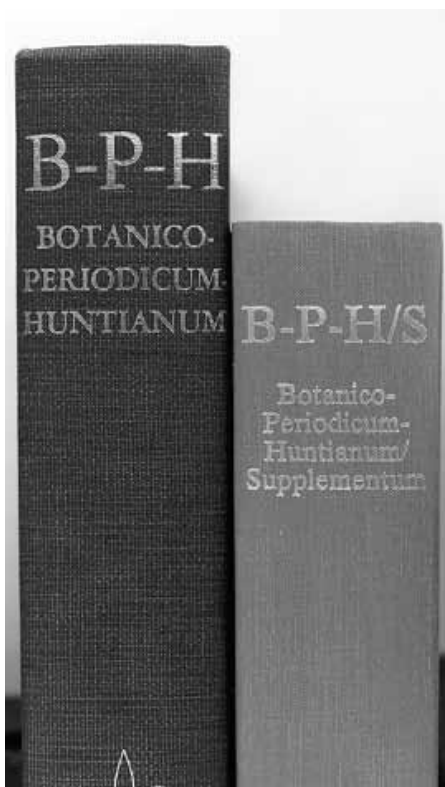
abbreviated words, the user had to be careful to look up exactly the right form of the title. In *B-P-H/S* the whole arrangement was altered so that full periodical titles were given as headings in the main list. The appended glossary was also reversed, providing a list of full words, each followed by the recommended abbreviation.

The content of the original *B-P-H* accounted for some unhelpful omissions. The policy was to list “all periodical (serial) publications that regularly contain (or, in some period of their history, included) articles dealing with the plant sciences and botanical literature.” Rigid adherence to that entry qualification probably accounted for the omission of most administrative reports on botanical institutions, most membership bulletins and newsletters, and other classes of periodicals on the periphery of botanical science that botanists regularly use and often need to cite. In *B-P-H/S* we endeavoured to repair all these omissions.

Abbreviations of Periodical Titles

Full titles in *B-P-H* were generally rendered in the wording printed on periodical title pages or covers, but a considerable number were entered in an inverted version, e.g., *Botanical society of the British Isles. Proceedings*, rather than *Proceedings of the Botanical society of the British Isles*. Users of *B-P-H* had to be careful to try both versions before concluding that the title was omitted. In *B-P-H/S* a full array of cross-references was provided to ensure that the reader would find a lead to any title at the first try.

In keeping with some contemporaneous catalogues, such as the Library of Congress catalogue and Union List of Serials, the original *B-P-H* editors chose to enter the titles of periodicals with all proper names, except places, decapitalized, e.g., *Transactions of the linnean society of London*. An exception to this rule was made for German (and some Danish) titles, which followed their native convention, e.g., *Abhandlungen der Mathematisch-*



Naturwissenschaftlichen Klasse der Sächsischen Akademie der Wissenschaften. That style of entry is now quite obsolete and conventional capitalization must be provided to all proper names in the future edition of *B-P-H*.

In contrast to the decapitalization policy for full titles, the *B-P-H* editors decided that every word in the abbreviated form of all titles must be capitalized, regardless of national convention or part of speech, e.g., Trans. Linn. Soc. London = *Transactions of the Linnean Society of London*; Samml. Interessanter Zwekmässig Abgefasster Reisebeschreib. Jugend = *Sammlung interessanter und durchgängig zwekmässig abgefasster Reisebeschreibungen für die Jugend*; Z. Biol. Techn. Meth. = *Zeitschrift für biologische Technik und Methodik*; but Z. Techn. Biol. = *Zeitschrift für technische Biologie*. Word abbreviations used for these titles were almost exclusively truncations, the latter portion of each word being lopped off, leaving enough of the original to convey its identity. Contractions, that is to say words with internal excision(s) that still retain the final letter(s), were only very rarely chosen as abbreviations, e.g., Dept. = “*Department*,” and Natl.¹ = “*National*.” Geographical names were normally never shortened. However, on page 14 of the *B-P-H* Introduction, the editors provided a selected list of 17 exceptions to this rule, but without really explaining the reason for choosing these exceptions other than to hint at space saving and frequency of occurrence — the latter a little hard to justify in the cases of Bohem. = “*Bohemia*,” Claudiopol. = “*Claudiopolis*,” Hung. = “*Hungaria*,” “*Hungary*,” etc.! Adjectival forms were generally abbreviated when required, e.g., Amer. = “*American*,” Eur. = “*European*,” and Norweg. = “*Norwegian*.” On the face of it, uniform capitalization and a rhythmic frequency of periods gave *B-P-H* abbreviated titles a pleasing appearance of tidiness and consistency — but, unfortunately, at a cost.

As the number of periodicals grows, and as new terms are constantly being added to the vocabulary of periodical titles, more flexible means of creating abbreviated title-wording are needed.

Firstly, as the number of periodicals grows² it becomes increasingly difficult to create unique title abbreviations using only simple word truncations. Older word abbreviations frequently contain the first syllable or two of a word, and when the vocabulary of periodical-title words was much smaller it was possible, in this way, to create fairly simple and consistent title abbreviations without much risk of synonymy. But the situation is much more difficult now. New terms are constantly being added to the vocabulary of periodical titles and more flexible means of creating abbreviated title-wording are needed. If Gard. is chosen for “*Garden*,” what is to be the distinctive abbreviation for “*Gardener*” or “*Gardening*”? If Cell. = “*Cellular*,” what about “*Cellulose*”? If Pl. = “*Plant*,” and “*Planting*,” what about “*Plantation*,” “*Planter*,” “*Plantsman*”? — and so on. Truncation alone is not much help with the kind of compound words as used in German, Dutch, and other languages, e.g., “*Forstpflanzenzüchtung*,” “*Plantenveredeling*,” and “*Plantenziektkundigen*.”

B-P-H recommended Forstpflanzenzücht., Plantenveredel., and Plantenziektenk., respectively, but other abbreviation systems use contractions, e.g., ForstPflZücht., PlVered., and Plziektenk. Only rarely did *B-P-H* use compound abbreviations for compound words, e.g., Landw.-Ges. was used for “*Landwirtschafts-Gesellschaft*” (but Landwirtschaftsges. for the unhyphenated form “*Landwirtschaftsgesellschaft*”).

Secondly, if parts of speech are not distinguished in the abbreviated form, it may be difficult to guess the correct full-title wording when a reader finds only the abbreviated title cited in a publication. Does Ann. Forest. suggest “*Annals of forestry*” or “*Annales forestière*”? Does Biol. Cell. suggest “*Biology of the cell*” or “*Biologie cellulaire*”?

In 1958 L. Schwarten & H. W. Rickett published an article on “Abbreviations of titles of serials cited by botanists.”³ In the course of introducing their recommended list of word and periodical-title abbreviations, the authors expressed their dislike of the system used for constructing abbreviations in the *World list of scientific periodicals*.⁴ They stated that “In general we do not approve of contractions (as distinct from abbreviations)” and, indeed, specifically singled out some for criticism, declaring that they could think of “no excuse” for the contraction “Gdn” for “*Garden*,” and recommended “Gard.” instead. It seems that the feelings expressed by these two authors found favour with the original *B-P-H* editors as, indeed, did many of their recommended title abbreviations — which might account for some of the limitations that we now have to deal with. However, they were working with a list of only 762 titles whereas *B-P-H/S* included over 25,000.

We now realise that there was a very good excuse for using Gdn for “*Garden*” and for making that sort of contraction in a variety of similar cases. It was possible to extend the contraction to include necessary cognate words, e.g., Gdng for “*Gardening*” and Gdnr for “*Gardener*.” Schwarten & Rickett’s dictum left us with the inflexible Gard. for all three. The *World list* system, to which they objected,

took trouble to differentiate between nouns and adjectives in its title abbreviations. Once again, we should realise that there is a very good excuse for doing so. By rendering abbreviated nouns with capital initial letters and adjectives with lower-case ones, we are materially assisting the reader faced with the everyday necessity of having to “translate” an abbreviated title back into the full wording. This is essential if he is actually to find the periodical cited by an author. The titles J. Biophys. Biochem. Cytol., Ber. Biochem. Biol., and J. Cell. Biochem. actually respectively incorporate the words “*biochemical*,” “*Biochemie*,” and “*Biochemistry*,” but that is not immediately apparent when looking at the title abbreviation. Any device that helps to do this without altering the letter count of an abbreviation is surely worth consideration.

Corrections and Improvements

The making of a new edition of *B-P-H* permits us, in the parlance of the day, “to address these issues” or, speaking plainly, to correct whatever is wrong and to improve whatever could be done better. Our aim is, quite simply, to make it easy to use, comprehensive and accurate, and we plan to retain the handiness of a single-volume format if at all possible. We may feel obliged to make changes and not everyone will be pleased to hear that. We should assure them now that no changes will be made that have not been suggested either by the progress of modern information requirements or the experience of users. Any change will be carefully weighed in the balance between the needs of botany and the virtues of preserving consistent standards. If outside encouragement were needed, the cogent remarks of one of our correspondents already provide vigorous support: “Although literary warrant and tradition have played obvious roles in determining *B-P-H* abbreviations, it seems to me that usability (e.g. avoiding cryptic or confusing abbreviations) and

consistency are far more valuable criteria for making standard abbreviations that will endure in the future. ... Now is the time to maximize the information content of standard abbreviations to make them independently informative and useful, even if it is necessary to change the abbreviations from what they were in the past, either in *B-P-H* or in other works. You should not hesitate to make positive changes in the present standard abbreviations to increase usability, especially when the changes are merely expansions of heretofore cryptic, albeit long-established, abbreviations. What reasons can there be, other than inertia or an overactive reverence for tradition, to perpetuate the errors and inadequacies of the past?”⁵

— Gavin D. R. Bridson

Notes

¹ A contraction can normally be distinguished from an abbreviation by the lack of a terminal point, e.g., Bibliphy = “Bibliography.” *B-P-H* is unusual in retaining the point.

² *B-P-H* now has ca. 26,300 title abbreviations.

³ **Schwarten, L., & H. W. Rickett.** 1958. Abbreviations of titles of serials cited by botanists. *Bulletin of the Torrey Botanical Club* 85: 277–300; **Continued:** _____. 1961. _____. Supplement. *Ibid.* 88: 1–10. 762 titles.

⁴ They referred to: **Smith, W. A., & F. L. Kent,** eds. 1952. *World list of scientific periodicals published in the years 1900-1950*. 3rd ed. London, Butterworth’s Scientific Publications. xvii+1,058 pp. A union list of ca. 50,000 scientific periodicals of the world with title-abbreviations and data on the holdings of each title in selected British libraries. A 4th ed., edited by P. Brown & G. B. Stratton, listing nearly 60,000 titles was published in 4 vols. in 1963–65.

⁵ David B. Lellinger *in litt.* 12 January 1989.

Institute welcomes assistant curator of art Lugene Bruno

The Institute is pleased to welcome Lugene B. Bruno as assistant curator of art. Ms. Bruno has a B.F.A. from the Louisville School of Art, where she majored in textiles and minored in painting. Before joining the Institute in February, she worked at Concept Art Gallery in Pittsburgh and was responsible for archival matting, hinging, and framing. She also assisted in preparing artworks for exhibition at the Frick Art Museum and the Andy Warhol Museum. A member of the Associated Artists of Pittsburgh, she has shown her own artworks in various one-person, juried, and invitational exhibitions in Pittsburgh and also throughout Pennsylvania, New York and Ohio. She will be responsible for assisting curator of art James White in curating the art collection, preparing exhibitions, and managing the travel exhibition program.



Lugene Bruno

Hunt Institute receives botanical library and papers of Dr. Helena Miller

Over the last few years Hunt Institute has been fortunate to receive books and personal papers from Dr. Helena Miller, a local and now retired scientist and educator. The Library has received some 915 books on botany and biology along with several boxes of serials, and the Archives Department has received a large collection of papers. We are also conducting oral-history interviews with Dr. Miller to capture information on her long and interesting career.

Dr. Miller had to overcome many obstacles to enter the field of natural science, but she was born into an industrious farm family that prepared her for the challenge. She was born on a farm about seven miles from Bowling Green in Rudolph, Ohio, in 1913. Dr. Miller's father, Royal James Miller, after a period in the banking business, decided that he would like to try farming. He chose to breed and raise Rhode Island Red chickens and imported some roosters from Europe. The instructions accompanying the roosters were in German, and when Mr. Miller went to the local school to find a translator, he met Dr. Miller's future mother, Bertha Hansen, who not only translated the instructions for him but also accepted his proposal to join him in the farming venture. Having had success with his chickens, Mr. Miller decided to expand into the dairy business.

While growing up on the farm, Dr. Miller had her share of chores, and when she expressed a desire to continue her education at Ohio State University, her parents told her that she would have to find some way, in addition to the daily chores, to earn money for her tuition. She paid for her first year's tuition by raising and selling turkeys. Few women attended colleges and universities in the 1930s, and at the time Dr. Miller enrolled at Ohio State University, women were not encouraged to enter the sciences. Instead they were urged to enter the teaching profession—preferably as teachers of home economics and the humanities.



Success, despite predictions that she would not survive in botany because the work was hard and women were not welcome.

In order to earn a teaching degree, she had to fulfill some science requirements. It was because of these required science courses that she met Professor Wendell H. Camp, who made the study of plant science exciting. After receiving her bachelor's degree, Dr. Miller taught Latin and home economics at the high-school level for two years, but the memory of Dr. Camp's stimulating course and his enthusiastic method of teaching influenced her to return to graduate school for a degree in botany. When she applied for an assistantship, she was informed that women were not accepted as assistants. It was only after she met a doctoral student who encouraged her to apply for the assistantship he was about to vacate that she was hired—amidst predictions that she would not survive because the work was hard and women were not welcome.

Despite this prejudice and discouragement, Dr. Miller proved that she could do any task as well as the men. After having excelled in completing the requirements for a master's degree, Dr. Miller hoped to continue studying for her doctorate at Ohio State and

inquired about employment possibilities in the botany department. Dr. Edgar Nelson Transeau, head of the botany department, reluctantly informed Dr. Miller that she could not be hired despite the excellence of her work, because the "woman's" slot had already been filled. He suggested that she consider studying for her doctorate at a northeastern school where opportunities for women might be more plentiful. After an interval of teaching at women's colleges, she was finally given an assistantship at Harvard. Dr. Miller was the first woman assistant in the Harvard botany department. She now attributes this to two factors—the excellent training she had received at Ohio State University and the beginning of World War II. World War II pulled the manpower out of society into the armed services and in the process forced organizations to recognize the abilities of women.

It was while Dr. Miller was at Harvard that she received a call from the U.S. War Department instructing her to report immediately to Washington, D.C. She boarded a "sleeper" and was met at South Station by a government worker who took her to an office in the War Department building, where

Dr. Miller demonstrating to a graduate student how to make and stain slides, Duquesne University, Pittsburgh, ca. 1960.



she was questioned about her biology and home-economics expertise. They informed her that she was to return to Harvard where she would soon be followed by individuals whom she was to train in the technique of cutting strips of cloth and examining them under a microscope, as part of an effort to find the microbe that was causing the disintegration of American uniforms in the Pacific theater.

By the time Dr. Miller received her Ph.D. at Harvard, World War II was over and positions in science were again at a premium. During a temporary teaching position at Wellesley College, she was observed in her classroom by a representative from Duquesne University of Pittsburgh, who informed her that Duquesne was in the process of reorganizing its biology department and requested that she submit an application. Fortunately for Duquesne University and the Hunt Institute, Dr. Miller came to Pittsburgh.

While at Duquesne University, she expanded upon the study that had been the subject of her doctoral dissertation — the complete morphogenesis throughout its entire life cycle of the simple vascular plant *Phlox drummondii*. She assigned her students the task of making the study of a more complex plant, and against these studies she attempted by tissue culture to learn about the nature of cancerous tissues. Dr. Miller's enthusiasm for science was transmitted to her students, who stopped in after class and even visited her at home in order to continue the discussions begun in the classroom. Even though Dr. Miller is retired, she still hears from many of her students, who continue to visit her home and encourage her to write about herself, her work and her philosophy of education. We in the Hunt Institute are fortunate that we have her papers as well as her botanical library, and we encourage researchers to explore the work of this remarkable woman.

— Anita L. Karg



Artist Geraldine King Tam donates Hawaii watercolors

Artist Geraldine King Tam of Kapaa, on the island of Kauai, Hawaii, has generously donated to the Institute her entire collection of paintings of Hawaiian plants. These 31 watercolors survived in plastic bags during Hurricane Iniki in 1992, though the artist herself was injured and her home nearly was devastated! Tam recently was designated a Living Treasure by the Kauai Museum in Lihue, Hawaii. Her watercolor “Cup-of-Gold, *Solandra maxima*” is pictured above. Some of her other works are located in the Bishop Museum, Honolulu, and the National Tropical Botanical Garden, Lawai, Hawaii. The Institute is indeed fortunate to have these beautiful artworks and the increased coverage they bring to our taxonomic database.

— James J. White

Honorary Institute curator James Van Trump Dies at 86

James Denholm Van Trump died on 6 July 1995 at the age of 86. An honorary curator of Hunt Institute, he was a lifelong student of architecture and Pittsburgh history, and was a well-known figure in local libraries, historical societies and academic institutions. He wrote primarily and extensively on architectural topics relating to Pittsburgh, Allegheny County, and western Pennsylvania. In the mid-1970s he also appeared on weekly local radio and television programs. He was a strong supporter of causes related to historical preservation, particularly of buildings and other architectural sites. In the early 1980s he was named by Hunt Institute as honorary curator of a collection of slides and information on local gardens, designated the Van Trump Pittsburgh Area Garden Archive in his honor.

Mr. Van Trump was born on 20 July 1908, attended Carnegie Institute (now Carnegie Mellon University) from 1926 to 1927, and graduated from the University of Pittsburgh with

a B.A. in art history in 1931 and an M.A. in 1932. He was engaged by the Institute's founder Mrs. Hunt to assist Alan Stevenson in preparing her book catalogue in 1958, and worked as a bibliographic assistant at the Hunt Botanical Library from late 1961 to early 1963. He lectured as a visiting professor at both Carnegie Mellon and the University of Pittsburgh through the 1960s and into the early 1970s. He was a longstanding member of the Pittsburgh Bibliophiles and a co-founder of the Pittsburgh History & Landmarks Foundation.

His many publications include *A garden of books: The library of Rachel McMasters Miller Hunt* (Pittsburgh: University of Pittsburgh Press, 1960); *Life and architecture in Pittsburgh* (Pittsburgh: Pittsburgh History & Landmarks Foundation, 1983); and *Landmark architecture of Allegheny County, Pennsylvania*, written with Arthur P. Ziegler, Jr. (Pittsburgh: Pittsburgh History & Landmarks Foundation, 1967).

— Charlotte A. Tancin



This photograph of James Van Trump was taken during the period in which he was employed by Mrs. Hunt as a bibliographic assistant, first in her personal library and then later at Hunt Botanical Library, 1958-1963.



Pen-and-ink of Globe Cabbage by ASBA member artist Francesca Anderson, gift from Paul and Francesca Logue, Pittsburgh.

American Society of Botanical Artists Exhibitions

The American Society of Botanical Artists (ASBA) will hold "Flora Reborn: The Wild and Cultivated Flowers of Spring," its first group exhibition at Ursus Prints in New York from 6 May to 1 June 1996. Thirty-four artists will display recent examples of their art in watercolor, pencil, and oil. For further information, contact either the ASBA at P.O. Box 943, Wading River, NY 11792 or Ursus Prints, 981 Madison Avenue, In the Carlyle Hotel, New York, NY 10021, (212) 772-8787.

Fifteen ASBA artists will be represented in "New England Plants: Wild and Imported," the New England Wildflower Society's show, from 6 May to 1 June. An open house/reception will be held at the Garden on the Woods, Framingham, MA, Saturday, 4 May from 2-4 p.m. This will include a tour of the garden, with the wildflowers expected to be at their height of bloom. For directions and/or further information contact Linda Jackson at (508) 877-9348.

Recent publications

Catalogue of the botanical art collection at the Hunt Institute. Part 6. Plant Portraits, Artists T-Z and Unknown.

Compiled by James J. White with the assistance of Elizabeth R. Smith. 1995. 343 pp.; frontis. Paper cover, \$24.00. ISBN 0-913196-42-8.

A computer-based catalogue of the Institute's art collection, which includes over 30,000 original works—paintings (mostly watercolors), drawings and original prints—dating from the Renaissance onward. The main portion of the catalogue is arranged by the artists' surnames; this part features listings of artworks by unknown artists and those whose surnames begin with T through Z.

Catalogue [of the] 8th International Exhibition of Botanical Art & Illustration.

By James J. White, Autumn M. Farole, and Sharon M. Tomasic. 1995. 178 pp.; 109 figs. Pictorial stiff paper cover, \$22.00. ISBN 0-913196-63-0.

Portraits, biographies and bibliographies of 109 artworks by 87 artists from 18 countries, with illustrations of works by each. Also includes a cumulative index of the 740 artists represented thus far in the International Exhibition series.

Huntia.

A journal of botanical history. Volume 9.

\$60.00. ISSN 0073-4071.

No. 1. 1993. 101 pp.; 12 figs. Paper cover.

Contents: (1) E. Charles Nelson, "Searching the archives for botanists, with some Irish case histories"; (2) M. A. Giménez, J. M. Losa and J. L. Valverde, "José Mariano Mociño's 'Flora de Guatemala' in the Real Jardín Botánico de Madrid"; (3) David W. Altman, Paul A. Fryxell and Rosemary D. Harvey, "Sydney Cross Harland and Joseph B. Hutchinson: Pioneer botanists and geneticists defining relationships in the cotton genus"; (4) Francisco Pelayo and Ricardo Garilleti,

"Spanish botany during the Age of Enlightenment: A. J. Cavanilles"; (5) James J. White and Gavin D. R. Bridson, "John Laporte's *Characters of trees* (1795-1801)"; (6) Som Prakash Verma, "The tulip (ca. 1621): A study by Mansur"; (7) Carolyn Dodson, "Botanists of the Mexican-United States Boundary Survey"; (8) Book reviews and announcements.

No. 2. 1996. 118 pp.; 72 figs. Paper cover.

Contents: (1) A. González Bueno and R. Rodríguez Nozal, "The Expedition to Peru and Chile (1777-1788): Inventory of scientific production"; (2) James J. White, "Two chromolithographs and related paintings"; (3) James J. White, "Some botanical paintings in the National Museum, New Delhi"; (4) K. M. Matthew, S.J., F.L.S., and James J. White, "An album of 19th-century watercolors from India in the Hunt Institute"; (5) James J. White, "Botanical art at the Indian Museum,

Calcutta"; (6) James J. White, "Three botanical albums in the Thanjavur Maharaja Serfoji's Saraswati Mahal Library in India"; (7) James J. White, "The Ganga Singh and P. N. Sharma collection of watercolors at the Forest Research Institute, Dehra Dun"; (8) James J. White, "A 17th-century Persian manuscript in The Asiatic Society, Calcutta"; (9) Alain Cuerrier, Robert W. Kiger and Peter F. Stevens, "Charles Bessey, evolution, classification, and the New Botany"; (10) Book reviews and announcements.

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Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, Pennsylvania 15213-3890

Editor: Sharon M. Tomasic
Designer: Kevin Kennedy
Photographer: Frank A. Reynolds

Published biannually by the Institute. Subscription rates: U.S. \$4.00 per volume; elsewhere \$5.00, airmail \$6.00. Hunt Institute Associates receive the *Bulletin* as a benefit of membership.

All correspondence regarding subscriptions, missing issues and announcements for publication in the *Bulletin* should be directed to the editor.

The *Bulletin* does not publish book reviews. Books for review in the Institute's journal *Huntia* should be directed to Ms. Charlotte Tancin, its book reviews and announcement editor, at the Institute.

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