



Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 11, No. 2
Fall 1999



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Painting of "Babul, Acacia arabica Willd." by Arundhati Vartak, one of the artworks on display at the Hunt Institute through February 2000.

Current and upcoming exhibitions

Arundhati Vartak paintings on display

Hunt Institute is displaying "Portraits of Indian Trees: Arundhati Vartak," the first North American one-person exhibition of 40 of the artist's colorful stylized paintings. Ms. Vartak is inspired by Indian miniature paintings and by old Sanskrit classics, including the works of the poet Kalidasa, but she relies heavily on her thumbnail sketches based on a keen observation of her subjects. "Trees had a special place in my heart from the beginning. They were even present in my early poems and in my childhood doodling, and they formed an important part in the memories associated with various places." Ms. Vartak paints with poster color on cartridge paper (which has a very white and smooth surface ideal for detailed painting), and her subjects include trees common to India such as the Banyan, Mango, Copper-Pod, Jack Fruit, Parijat, Indian Coral, Baobab, Tamarind, Babul, Golden Champak, and Neem. She often paints the same tree as it appears in different seasons and includes animals, insects and birds that are attracted to its blossoms and fruits. Bands of color distinguish the sky, background and earth, and her color choices suggest a particular mood created by a specific tree. Ms. Vartak's painting of a Babul tree (*see cover illustration*) reflects her observation that each example of this tree "looks like an independent sculpture chiseled by the dexterous hands of Mother Nature. As the tree grows, the trunk takes some interesting twists and turns. From this rough and rugged trunk, numerous slender branches shoot in upward or horizontal direction creating a contrast that is pleasing to the eye, and around the month of January, new leaves of parrot green shade appear against the dark, almost black colored branches. During the monsoon the leaves become darker and thousands of tiny yellow flowers like golden drops of sunlight begin to adorn the tips of the Babul branches."

Ms. Vartak earned her Bachelor of Arts in Marathi literature and psychology from Bombay University. She works in Pune and Mumbai, India, and her artwork has been published in greeting cards and postcards by the World Wide Fund for Nature, India; CRY (Child Relief and You); the Society for the Education for the Crippled; the Bombay Natural History Society; and in various books, magazines and newspapers. She has held one-person exhibitions in Mumbai at the Jehangir Art Gallery, Artists' Centre, House of Soviet Culture, and Nehru Centre Art Gallery. Her works have found their way into corporate collections in India and some of her paintings have been included in the Hunt Institute's 8th International Exhibition of Botanical Art & Illustration in 1995/96 and in "Contemporary Botanical Artists: The Shirley Sherwood Collection" and its accompanying book.

Air India made it possible for Ms. Vartak to attend the preview receptions and give a talk and a botanical art workshop at the Chatham College Arboretum. While in the United States she also visited friends in Pittsburgh and various parts of the country including Portland, San Francisco, New York City, and Waynesboro, Virginia.

In conjunction with the Hunt Institute exhibition, nearby Chatham College displayed "Arundhati Vartak's Sketches: Souls of Her Paintings" from 31 August through 25 September 1999 in the Chatham College Gallery of Art in Woodland Hall. This exhibition was presented by the Chatham College Arboretum and the Landscape Studies program as part of the college's year-long celebration of the "Year of South Asia" and included over 70 sketches that the artist uses as reference for her paintings. Nature and art was the subject of the lecture series "Word and Image in Landscape and Nature of South Asia" held at the Chatham College Arboretum in September. Curator of Art James J. White gave a presentation on South Asian botanical art; Ms. Vartak spoke about her art prior to a reception for the exhibition of her sketches; and Behula Vadgama Shah, Director of Landscape Studies and Chatham College Arboretum, spoke about the use of early 16th century texts and images to understand the cultural reconstruction of attitudes to the landscape around Mathura.

The exhibition at the Institute's gallery is on display through 29 February 2000 and is open on weekdays from 9 a.m. to noon and from 1 to 5 p.m. A full-color, illustrated catalogue of a selection of the artist's work in both exhibitions is on sale at the Hunt Institute.



The artist Arundhati Vartak with Torrence Hunt at the preview reception for her exhibition "Portraits of Indian Trees" currently on display at the Hunt Institute. Photo: Lugene Bruno

Upcoming exhibition

In spring of 2000, Hunt Institute will display a selection of approximately 50 works by members of the Chelsea Physic Garden Florilegium Society, focusing on plants introduced to that garden by Philip Miller (1691–1771). His fifty years as gardener (1722–1771) at the Chelsea Physic Garden gave rise to the development of one of the finest botanic gardens in the world. He introduced several rare and new species of plants, and his *Gardener's dictionary* (London, 1731) was the definitive horticultural reference for the eighteenth century.

— Lugene B. Bruno

Anne Ophelia Dowden donates artworks and archive

Artist Anne Ophelia Todd Dowden of Boulder, Colorado, has most generously turned over to the Hunt Institute her remaining drawings, designs and layouts, numerous awards for books, and correspondence. Aside from her exceptional talent, the artist is remarkable in that she has collected the plants, made the illustrations, written the text, designed the books, and presented them as packages to her publishers. Her ideas and books seemed limitless. Hunt Institute Curator of Art James White refers to Dowden as “America’s leading botanical artist” and is proud of the extensive collection of her works now at the Institute.

Mrs. Dowden, who celebrated her 92nd birthday on 17 September, was educated at the University of Colorado, Carnegie Institute of Technology, and Beaux Arts Institute of Design and Art Students League, both in New York. Formerly drawing instructor at the Pratt Institute; Chairman, Art Department, Manhattanville College, New York; and free-lance textile designer in New York, she has been a free-lance botanical artist and writer since 1950. For a number of years the Dowdens lived in New York; Ray Dowden (died 1982), also an artist, taught at Cooper Union. Mrs. Dowden ceased painting and made gifts of her brushes after her *Poisons in our path: Plants that harm and heal* in 1994. Recently Dowden talked to a group of young students about her career, but she says everything now requires so much effort that she has curtailed many activities, including travel.

Her mother was from Uniontown, Pennsylvania; her father from Wooster, Ohio. The family moved west because of her father’s tuberculosis. Even at age five, Anne Ophelia knew that she would become an artist. Her first illustrations were for a book by her father, who was a pathologist at the University of Colorado. She began her botanical career in illustrating for magazines such as *Life*, *Audubon*, *House beautiful*, and *Natural history*. (Four of the *Life* illustrations were included in the Hunt Institute’s first International Exhibition in 1964.) Her books were a result of a friend’s introducing her to Crowell Publishers of New York. The first one was intended for seventh graders,



Watercolor “Bearded Iris” by Anne Ophelia Dowden for *The legend and lore of flowers*.



Anne Ophelia Dowden with Curator of Art James J. White in her studio in Boulder, Colorado. Photo: Lugene Bruno.

and all were for young adults. Dowden remarked, “Art teaches young people. I wanted to present ideas myself pictorially and in words. We’re lucky to be artists. I always found it a very satisfying field.” She refers to the pleasure and fun and joy of being an artist and learning about “the most beautiful world of intricate relationships” explained in her *The clover and the bee: A book of pollination* (1990) and *From flower to fruit* (1984).

Other of her books include Jessica Kerr’s *Shakespeare’s flowers* (1960), Louis Untermeyer’s *Roses* (1970) and *Plants of the Bible* (1970), Hal Borland’s *The golden circle, a book of months* (1977) and *Plants of Christmas* (1997), Phyllis Busch’s *Wildflowers and the stories behind their names* (1977), Robert Crowell’s *The lore & legends of flowers* (1982), and Dowden’s own *Look at a flower* (1963), *The secret life of the flowers* (1964), *Roses* (1965), *Wild green things in the city: A book of weeds* (1972), *The blossom on the bough* (1975), *State flowers* (1978), *This noble harvest: A chronicle of herbs* (1979), and *Consider the lilies: Plants of the Bible* (1986).

White and assistant curator Lugene Bruno were privileged to visit Dowden 17–19 May and to pack and arrange for the shipping of fifteen substantial boxes of material to the Hunt Institute. Sixth International artist Carolyn Crawford treated the party to dinner, presenting the Hunt with an ink drawing by Czech artist Jarmila Haldová and a copy of Josef J. Halda’s *The genus Gentiana* and showing us examples of her student Cindy Nelson-Nold’s Penstemons. White and Bruno concluded their visit with Dowden showing them her elementary school, the University campus, the home the Todds purchased during the first decade of the century, and the mesa overlooking Boulder where Dowden had played as a child.

Over the years Dowden has sent the Institute her originals for *Shakespeare’s flowers*, *The secret life of the flowers*, *State flowers* and *Poisons in our path* as indefinite loans, eventually to become bequests. The Institute has organized and circulated travel shows of “Shakespeare’s Flowers” and “State flowers” and will offer “Poisons in our path” at the beginning of January 2000. An exhibition on Dowden’s work will be displayed at the Hunt Institute in Fall 2002 at the time of Dowden’s 95th birthday.

—James J. White

Ralph Esty Griswold, landscape architect

Ralph Griswold was born in Warren, Ohio, in 1894. His father ran a department store in the small town where the streets were lined with elms and the County Court Building faced the village green square, entirely surrounded by a hitching rail. Griswold was single minded about pursuing a career in landscape design since his earliest encounter of the profession, a reading of a novel by Robert W. Chambers where the hero, a landscape designer, “wore white flannels and sat on a terrace discussing garden plans with the heroine.”

Griswold graduated from Cornell University with a B.S. in Landscape Art in 1916. His graduate work at Cornell was interrupted when he enlisted in the World War I American Expeditionary Forces. After the armistice, he spent six months in Paris studying beaux-arts and Parisian city planning and gardens. Returning to the United States, he resumed his graduate work at Cornell. With a Master of Landscape Design, he left in 1919 to join Bryant F. Fleming’s office in Buffalo, New York.

After winning the Rome prize in 1920, Griswold spent three years at the American Academy of Rome as the Fellow of Landscape Architecture, communicating with Fredrick Law Olmstead, Jr., as his academic advisor in the United States. He traveled to Europe, produced measured drawings of three previously undocumented Italian renaissance gardens, and sketched and photographed 1500 garden details. Griswold’s Academy experience was to have a strong philosophical and intellectual influence on his career. Returning from Rome in 1923, Griswold joined the large, thriving firm of A. D. Taylor in Cleveland.

In 1927 he located to Pittsburgh, Pennsylvania, to establish his own private practice and acquired a strong reputation for residential design. In the deep and lean years of the depression when private work was at its lowest ebb, Griswold collaborated on the design for Chatham Village, which is still considered today an outstanding example of a very



Portrait of Ralph Esty Griswold.

successful housing project. This private, row-housing development exemplified Griswold’s mastery of spatial design and restrained planting.

He then turned his attention to public work, taking advantage of the special Federal unemployment relief programs. For the next 11 years, from 1934 to 1945, Griswold, the first landscape architect to be employed by the city, worked as the superintendent of the Bureau of Parks, supplementing his salary with private work. In 1938 Griswold worked on a project that typified what would be a major preoccupation in the later years — historic landscape preservation. Considered the most competent landscape architect able to undertake the historic research necessary, Griswold was commissioned to restore the garden and the grounds of the Old Economy settlement, built 1825–1834 just outside Pittsburgh. Griswold believed this settlement to be one of the most important early 19th-century landscape architectural achievements in the United States for its land planning and design.

While at the Bureau of Parks, Griswold made every possible attempt to revitalize the Parks of Pittsburgh. He lobbied the city government, drew upon private funding and encouraged increased community awareness and use of the parks by providing for innovative entertainment, recreation and natural science education in the parks. Pittsburgh lagged far behind other cities in the United States in the way the city administered and maintained its park system, and

Griswold attempted to set up a comprehensive park system. By 1945, Griswold, by now a Fellow of the Society of Landscape Architects, essentially felt that he was an artist and that he could no longer conduct the political maneuverings necessary to accomplish his objective.

Soon after resignation from the Bureau of Parks, Griswold became involved in a project that engaged him for over 25 years. He considered this his major and most lasting work. As part of the postwar planning initiative for the city, Griswold collaborated on a development study of a park at the point where the two rivers, the Allegheny and the Monongahela, merge to form the Ohio River in downtown Pittsburgh. The park project spearheaded the transformation of the downtown area from a smoky, dying industrial city into a clean, revitalized “Renaissance” city. By 1953, Griswold and his team had developed the preliminary designs for what was termed the “ultra modern” Point State Park. The design for the park was based on rigorous historic research, and all elements of the design conveyed the natural, military and social history of the Point prior to 1800. One of the concerns was the treatment of the earliest Forts that had historically stood on the site. Today Point State Park is recognized as emblematic of the “new” Pittsburgh.

For a short period from 1949 to 1950, Griswold returned to the American Academy of Rome as the Landscape Architect in Residence while he developed the landscape plans for the American Cemetery at the Anzio beachhead, the largest of the World War II cemeteries in Europe. He worked for the American Battle Monuments Commission from 1949 to 1955 and continued to visit through 1968, paying close attention to how the plantings were developing and being maintained.

At the age of almost 60, in 1953, Griswold went to Athens to work on the landscape of an Archeological Park at the Agora, which had been excavated

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Ralph Esty Griswold's lithograph donated and conserved



Lithograph of [Laeliocattleya] "British Queen" by Ralph Esty Griswold (1894–1981) Before (top) and after (bottom) conservation.



Ralph Griswold took up lithography and watercolor painting during the early years of his professional career in Pittsburgh. During these years, marked by the depression, work was not in demand, so he took this opportunity to develop his talents as a lithographer. Griswold had recognized the importance of this medium in design presentations to clients while working on an earlier project where he had commissioned some lithographs of design proposals from a lithographer in New York. He was eager to learn the technique for himself and approached Professor Wilfred Readio, head of the Art Department at Carnegie Institute of Technology (now Carnegie Mellon University), to see if he would teach a night class. Professor Readio agreed to do so on the proviso that Griswold could gather at least five students for the class, which he did.

When Clark Marlor (B.F.A. in Drama, 1945) attended Carnegie Tech, he knew and admired Griswold. Now living in Brooklyn, he donated Griswold's print "British Queen," given to him as a graduation gift when he lived in the Griswold residence on Gladstone Road in Pittsburgh. Depicting an orchid in the genus *Laeliocattleya*, the print over the years had become foxed and marked with mounting tape. Marlor's generous gift included funds to restore the print by local conservator Wendy Bennett.

The conservator assessed the condition and proposed a treatment for the lithographic print. The paper was soiled from handling, discolored and moderately foxed (foxing spots are small circular patches of discoloration associated with mold growth) over the entire surface because of prolonged contact with an acidic paper-pulp mat and an environment where there were fluctuations in temperature and humidity. There was a narrow band of pale brown discoloration, referred to as mat burn, surrounding the image area (mat burn occurs when the acid from the cut edge of a decomposing wood pulp window mat migrates from the bevel into the work of art). The lithograph had been mounted at the corners and left and right margins with masking tape, and dried, brittle remnants remained on the back of the paper. The tape adhesive had migrated into the paper and appeared as an amber-brown tone in ambient light and translucent in transmitted light [see photograph, top left]. Although the conservation concerns were mostly cosmetic, the adhesive that was embedded in the interstices (microscopic spaces between the paper fibers) was thought of as a permanent physical condition. There was also a small gouge in the lower left quadrant of the paper.

The conservator's actual treatment began with a surface cleaning with vinyl eraser crumbs to remove the soil that was abrasive and nurtured mold spores. Since the fibers in the paper were permanently altered by the masking tape, the conservator chose to reduce the stains for cosmetic reasons and to approximate the original cream tone of the paper with a localized solvent and a poultice. [A thick slurry of Fuller's earth (a type of diatomaceous earth) and a mixture of organic solvents were applied locally to the tape areas, and plain Fuller's earth was dammed up along the wet-dry perimeter. The tapes were treated from both the recto (image side) and the verso of the print.]

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Notes from the field

Attending the International Botanical Congress

Speakers and conveners of CBHL symposium at the XVI IBC:

Back row, left to right: Laurence Dorr, James Reveal, Samuel Demas; Front row, left to right: Sylvia FitzGerald, Margaret Hedstrom, Charlotte Tancin, Judith Reed, Malcolm Beasley.

In August, I attended the XVI International Botanical Congress (IBC) in St. Louis, Missouri. What a fantastic experience it was. Nearly 5,000 participants from 85 countries gave, attended and discussed programs, debated and settled nomenclatural and other scientific issues, chatted over coffee in the halls, surveyed the poster and vendor exhibit areas, and generally reveled in this opportunity for botanists from all over the world to meet and share information. While I usually attend meetings for librarians, I was at the IBC as part of an innovative type of outreach on the part of the Council on Botanical and Horticultural Libraries (CBHL).

Two years ago CBHL received an invitation to participate in the IBC for the first time. CBHL's recently formed Documentation Strategy Committee (now renamed the Resource Assessment for Preservation and Access Committee) decided to sponsor a symposium, co-sponsored by the Historical Section of the Botanical Society of America, on the critical and global need for better preservation of botanical documentation. We also developed a pair of posters on preservation topics. We organized these activities to urge botanists to consider the problems associated with the long-term preservation and accessibility of the record of their work, so that they could help librarians and archivists to prioritize and address those problems and ensure that the record of botanical research will continue to be available in the future, whether that record is in paper, digital or other forms.

Malcolm Beasley (The Natural History Museum, London) and I convened the symposium in which a group of botanists, librarians and archivists presented seven papers. Abstracts and other information about the program can be found on the Web at <http://huntbot.andrew.cmu.edu/CBHL/symposium.html>, and we also plan to publish the papers.

The related posters were produced by John Reed (New York Botanical Garden), Malcolm and myself. One poster focused on preservation problems associated with electronic information, and the other one highlighted issues from the symposium. Informational handouts were available at both poster sites.

I also attended programs on feeding the world, the recent history of botany, fin de siècle botany, the critical role of botany in

the 21st century, pollination, herbaria, botanical gardens, and Linnaeus as the father of ethnobotany. I visited the Missouri Botanical Garden twice, including the gardens, the archives and the library, now in the new Monsanto Center, with a rare book room, compactor shelves and a beautiful, well-outfitted conservation lab. Also in the Monsanto Center was the Frontier Botany exhibit developed by Hunt Institute's assistant archivist Angela Todd and Missouri Botanical Garden's archivist Douglas Holland. It looked very good in that new gallery space, and it attracted numerous appreciative visitors.

Always aware that I was representing both Hunt Institute and CBHL, I took advantage of opportunities to meet new people and talk with them about the Institute, CBHL, and our symposium. I spoke with botanists from Vienna, Costa Rica and Turkey as well as from the U.S. I also networked with friends and colleagues. One night I enjoyed dinner with Rogers McVaugh, one of eight people to receive the Millennium Botany Award during the opening ceremonies. Visiting the vendor exhibits between programs, I met a number of booksellers whom I previously only knew by reputation or through correspondence. At the Stanford University Press booth, where the newly-published facsimile of our copy of the herbal *De historia stirpium* (1542) by Leonhard Fuchs was displayed, I met historian Karen Reeds and congratulated Frederick Meyer, who wrote the commentary for the facsimile.

With more than a dozen other CBHL members at the IBC, the interests and concerns of botanical librarians and archivists were well represented. At the end of the week, we were presented with an opportunity to extend the impact of our participation, when attendees were given the chance to submit resolutions to be considered for passage by the Congress. Sylvia FitzGerald (recently retired from the Royal Botanic Gardens, Kew), Malcolm Beasley and I decided to write a resolution on the need for attention to libraries and archives, Malcolm and Sylvia being members of both CBHL and the European Botanical and Horticultural Libraries Group (EBHL). We submitted a resolution, and it was incorporated into those that were passed at the final session of the Congress. The main part of resolution IV, as published in the Congress' *Daily Bulletin* for 7 August 1999, says:

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Boivin collection in process

In these pages in the spring of 1994, we reported that Archives received the papers of Dr. J. R. Bernard Boivin (1916–1985), an eminent Canadian botanist. Boivin received his B.A. from Collège Sainte-Marie in 1937, his L.Sc. from the University of Montreal in 1941, and his Ph. D. from Harvard in 1944. A Fellow of the Royal Society of Canada, he worked for the National Museum of Canada, returned to Harvard as a Guggenheim Fellow, and worked for the Department of Agriculture in Ottawa. Boivin's botanical interests included teaching, publishing his work toward a flora of Canada, field work in and publications on the Canadian prairie provinces, and monographs on *Rosa*, *Thalictrum*, *Westringia*, Pteridophytes, Compositae, and others. He published over 170 items, including "Survey of Canadian herbaria," in *Provancheria* (10, 1980).

In addition to his scientific interests, Boivin devoted himself to the history of botany, and his last publication was the "Botany history" section of *The Canadian encyclopedia* (vol. 1, pp. 206–207, Edmonton, 1985). His contributions to the history of botany were underappreciated by his government employers who, like many people, assumed that the historical record would take care of itself. Boivin spent over a decade collecting valuable biographical and bibliographical information on professional and amateur botanists who contributed to Canadian botany. Yet the concept, he cautioned, was not a simple one: "Canadian botany is not an endemic science. Most of our plants were described in Europe or in the U.S.A. Much collecting was done by travellers. Many Canadian botanists were born or educated outside Canada. Many of our floras and important monographs were written by non-Canadians." (*Taxon*, 26(1): 75, 1977).



Boivin is pictured here, in a photograph taken and donated by Hugh Iltis, at the IX International Botanical Congress in Montreal, 1959.

Boivin's understanding of Canadian botany and its history, as parts of a global intellectual project, is manifest in the broad-ranging documents he assembled. His collection includes signed correspondence, curricula vitae, photocopies of specimens, publications lists, reprints, museum donation citations, and occasionally portraits, from around the globe. Boivin's papers — 71 linear feet of the biographical materials outlined above — are currently being processed. The much-asked-after preliminary catalogue of names is nearly half finished. Scholars interested in the collection are welcome to make an appointment to examine files A–G or direct their inquiries to Angela Todd, assistant archivist, at: at3i@andrew.cmu.edu.

— Angela Todd

Recent publications

Index to Scientific Names of Organisms Cited in the Linnaean Dissertations together with a Synoptic Bibliography of the Dissertations and a Concordance for Selected Editions.

By Robert W. Kiger, Charlotte A. Tancin and Gavin D. R. Bridson. 1999. iii, 300 pp.; 6 figs. Cloth bound, \$40.00. ISBN 0-913196-67-3.

In addition to his many accomplishments, the famous Swedish naturalist Carl Linnaeus served as praeses for numerous students when they defended academic dissertations during the period 1743–

1776. The Index to Scientific Names is a reference resource on these dissertations and the scientific names that appear in them. The Index accounts for over 30,700 occurrences of more than 13,900 different formal names of plant and animal taxa that appear in the original editions of the 186 Linnaean dissertations, and is intended to serve as a finding aid. To complement the Index, we have included a detailed list of these original dissertations, giving Lidén reference numbers, respondents' names, dissertation titles, dates of defense, pagination, and various short titles by which they have been cited.

Following their original publication as individual items, the Linnaean dissertations were collected and reprinted in several editions, generally known as the *Amoenitates academicae*. To make the Index more widely applicable, a concordance to some of these editions is also provided, enabling the researcher to locate citations in later editions whose continuous pagination does not match that of the original, individual dissertations.

The publication also includes a historical overview and bibliography of the
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Printing surfaces at the Hunt Institute



Left and right:
Asa Gray
woodblocks

Seventeen wood engraving blocks made for noted American botanist Asa Gray's 19th-century botanical textbooks recently were donated to the Hunt Institute. They were discarded in the 1950s during the merger of the Gray Herbarium of Harvard University (where Gray held a professorship from 1842–1873) with the Arnold Arboretum to become the present Harvard University Herbarium. Patricia A. Roach of Green Valley, Arizona, who worked in the Gray Herbarium Library, saved them and sent them to us.

In his biography of Gray, A. H. Dupree wrote, "Sprague made drawings of plants which were growing in the garden and sent them to Ebenezer [New York], where [Joseph] Prestele copied them on stone for lithographing. Thus in 1845 Gray brought together two superior workers in a very rare art." We find no mention in any source, however, of Gray's wood engraver. The donated end-grain blocks, presumably of boxwood, show evidence of graphite around the cuts, indicating the common practice of making electrotyped metal copies of the blocks for working on the press.

More recently our 1st International Exhibition artist Harriett Holladay of Lexington, Kentucky, donated twenty of her woodcut blocks for *Kentucky wild flowers* (Lexington, 1968) [see [photograph this page](#)].

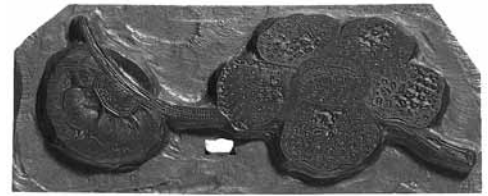
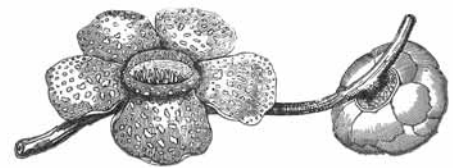
This gift prompted us to take another look at our growing collection of printing surfaces, one relatively unknown to the public except for inclusion of some of them in our *Printmaking in the service*

of botany (1986) and as scattered notes throughout *Catalogue of the botanical art collection at the Hunt Institute* (1985–1998). A splendid resource for showing how botanical drawing has got into print, the Institute's collection includes mostly woodcut blocks, wood engraving blocks, linoleum blocks, copper plates, and zinc relief blocks.

Perhaps most noteworthy among the Institute's printing surfaces are five wood engraving blocks for Mattioli (*New Kreüterbuch*, Prague, 1563) and seven by Thomas Bewick (*A history of British birds*, Newcastle, England, 1797–1804; *A general history of quadrupeds*, Newcastle, 1791). Artists of the surfaces include Elfriede



Woodblock of Yellow dog-tooth violet/
adder's tongue from Kentucky wild
flowers by Harriett Holladay.



Abbe, Annie Bergman, Mabel Blos, Boulenc, Ilse Buchert, Eric Daglish, Raoul Dufy, Henry Evans, Jacques Hnizdovsky, Calle Jonzon, Mervin Jules, Fumio Kitaoka, Erik Hans Krause, George Mackley, Benjamin Yoe Morrison; Monica Poole, Erik Rosvall, Martha Seitz, Susan Smith and Torbjörn Zetterholm. There also are zinc relief blocks of grasses for publications by A. S. Hitchcock, Agnes Chase and Floyd McClure and of algae by G. W. Prescott; bookplates for Hitchcock and Chase, Andrew Archer, and C. H. St. John Hornby; portraits of early 20th-century mycologists J. C. Arthur, G. W. F. Atkinson, G. P. Clinton, P. Hennings, Roland Thaxter and S. M. Tracy; and a lithographic stone with Ohio and Alabama documents (oriented both normally and in reverse) dated from the nineteen teens through forties — perhaps a practice stone.

Ms. Roach also donated three books by Gray, including *Gray's school and field book of botany* (New York, 1857) and *How plants grow* (New York, 1858), which include some of the wood engravings. She also provided a proof set of images from the blocks. In some of these titles we note that a few images from our blocks were used two or even three times.

The Gray blocks bring the Institute's total number of printing surfaces to approximately 175. While such blocks may be considered odd items to most institutions, as artifacts tracing the history of botany and iconography as well as printing, they find a welcome home at the Hunt Institute.

—James J. White

Ralph Esty Griswold, landscape architect

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by the American School of Classical Studies in Athens. The Agora, located at the foot of the Acropolis, had served as the civic center from sixth century B.C. to the third century A.D. Using only native plants mentioned in ancient Greek texts, Griswold's landscape plan elucidated the ancient layout of the area. For this project, which pioneered landscape architecture in Greece, Griswold was awarded the Gold Cross of the Royal Order of George I by Paul, King of Hellenes, in 1956. While Griswold worked on this project with the archeologists, he continually reflected on how it would contribute to landscape architecture at a broader level. "I like to dream of the time when there will be landscape scholars who can take their place among scholars in historical research ... To be sure, it will require a new concept of academic preparation, and a new type of student for this specialized field of scholarship. But it is an enticing, unexplored opportunity for anyone with sufficient intellectual curiosity to dedicate himself to such a career."

Griswold's passion for historic landscape research continued through the years 1956–1958 as a Research Fellow at Dumbarton Oaks (Harvard University). He worked on a "Biographical History of Garden Art," which was never published to his great disappointment. After his Fellowship, Griswold continued his association with Dumbarton Oaks, working with Mrs. Bliss as consultant and a member of the Garden Advisory committee until 1967 on projects in the garden, including the design of the Ellipse and rehabilitation of several of the garden elements.

In the 1960s and 1970s, Griswold was semi-retired from the office that his partners, Margaret Winters and Bill Swain, looked after

in Pittsburgh. His focus shifted to Virginia where he researched a special project, the "Gardens of Colonial Williamsburg." Drawing upon the work of historian Edward P. Alexander, who was vice president of the Division of Interpretation at Colonial Williamsburg, and landscape architect Arthur Shurcliffe, Griswold completed a manuscript about the history, original plans and plans for reconstruction of the Colonial Williamsburg gardens. Although the manuscript never was published and has not been located, Griswold did present his research during a talk at Colonial Williamsburg. During this period, Griswold was also the landscape consultant for the Garden Club of Virginia, and was made an honorary member of the club. As the landscape consultant, he led the Restoration Committee of the Garden Club of Virginia through four new projects, and revitalized several older ones including the rehabilitation of the Pavilion gardens designed by Thomas Jefferson at the University of Virginia.

Throughout Griswold's career landscape architecture remained a high cultural art founded on rediscovery and reinvention. He lived near his daughter in Plymouth, Wisconsin, for the last six years of his life and died at the age of 86 in 1981.

— Behula Shah

[Portions of this article are extracted from the forthcoming book, *Pioneers in landscape architecture*, a project of the National Park Service Historic Landscape Initiative, for which Behula Shah, Director of Landscape Studies and Chatham College Arboretum, has written Ralph Griswold's biographical entry.]

Ralph Esty Griswold's lithograph

(continued from page 5)

At this point in the treatment, the conservator asked the Institute to deliver a duplicate print held in the collection to compare the tone of the two sheets of paper. She wanted to match the two prints as closely as possible during the cleaning and light bleaching process used to reduce the discoloration and foxing. A series of aqueous baths was used; the first bath was a high pH bath, augmented to pH 9 with ammonium hydroxide to aid in cleansing the stains. This was followed with a light bleach bath (pH 9 with calcium hydroxide) for approximately 45 minutes on each side of the print (light bleaching imparts a warm tone as opposed to the artificial white tone from chemical bleach). Finally, the print was immersed in a plain water bath. This series of baths served to cleanse the paper, reduce the foxing stains and flush out the by-products of acid discoloration and solvent application. Because of the severity of the foxing, the bleaching necessarily changed the tone of the paper so that it was less creamy than the duplicate print in our collection, but not so much that it was distracting to the image.

The gouge on the back of the print was reinforced with pulp fill made from a slurry of macerated paper fibers and applied with an eyedropper to the wet paper. The print was dried and flattened in the blotter stack. Some minor in-painting was necessary on the front of the print to cover the pulp fill that showed through. The last step was to apply hinges at the upper edge of the print with Japanese paper and purified, cooked wheat starch paste.

Although there was no way that the conservator could bring the work back to its original condition, all the materials that had created the damage were removed and the foxing was arrested [see photograph page 5, bottom left]. It will be hinged into a 4-ply rag board mat to protect the surface of the print and to camouflage the permanent damage created by the masking tape, and added to our collection. Now that it will be stored in a climate controlled setting, it can be monitored for changes and deterioration will be slowed.

— Wendy Bennett, Lugene Bruno and James J. White

A painting of onions by Barbara Regina Dietzsch

German artist Barbara Regina Dietzsch (1706–1783) was one of the artists and engravers working at Nuremberg, which became an important center of botanical art under the patronage of the eminent physician and botanist Christoph Jacob Trew (1695–1769).

Dietzsch barely was mentioned in Blunt and Stearn's *The art of botanical illustration* — only that she usually worked in opaque colour on dark. According to Peter Mitchell (*Great flower painters*), “the artist drew extensively for engravers and on her death over a hundred gouache paintings of birds, insects, and flowers were listed in the Grüner residence at Nuremberg. The work of the family, including landscapes, is well represented at Bamberg” (pp. 100–101).

Mrs. Hunt acquired Dietzsch's gouache of *Allium* in 1960 and two paintings of *Narcissus* about 1948–1951, which were accessioned as works by J. F. Starke but later attributed to Dietzsch. The Morton Arboretum in Lisle, Illinois, contains 72 Dietzsch paintings purchased by Mrs. Joy Morton in 1932. The Fitzwilliam Museum in Cambridge, England, has a group of 42 drawings by or attributed to members of the Dietzsch family, eight of which are considered to be by Barbara Regina. David Scrase reports some of her paintings in the Grüner residence at Nuremberg. The Oak Spring Garden Library, Upperville, Virginia, owns two Dietzsch paintings, two quinces on a branch (ca. 1750) and *Helleborus niger* and tortoiseshell butterfly (*Aglais urticae*), reproduced in *An Oak Spring pomona* (1990) and *An Oak Spring flora* (1997). The Fine Arts Museum in San Francisco, California, possesses Dietzsch's gouache on black-painted vellum of Dandelion, Butterflies, Snail and Beetle. The Colonial Williamsburg Foundation also possesses a Dietzsch artwork.

The Institute's painting of *Allium* contains an undetermined dragonfly (Odonata: Libellulidae) at top right, a white moth at left, and a small blue butterfly at lower right, identified by John E. Rawlins, Invertebrate Zoology, Carnegie Museum of Natural History, Pittsburgh. The Magpie, *Abraxas grossulariata* (Linnaeus, 1758), is a widespread, highly variable moth commonly encountered in open habitats and primarily active at night. The Common Blue, *Polyommatus (Polyommatus) icarus* (Rottemburg, 1775), is one of the most common and frequently encountered butterflies in Europe. The specimen depicted in the painting is a reasonable representation of the male of the species.

We have noted the following references for the artist:

- Anonymous. 1880s?. *Abh. Naturhist. Ges. Nürnberg* 8: 168, 181, 192. [Dietzsch was one of the artists of Trew's *Hortus nitidissimus*, 1768–1772].
- Anonymous. 1991. [Advertisement by W. Graham Arader III includes reproductions of five Dietzsch paintings]. *The magazine antiques* 139(5): 1013.
- Anonymous. 19 June 1998. [Reports sale at William Jenack's, Chester, N.Y., of Dietzsch's “Anemone with Bee” and includes reproduction]. *Antiques and the arts weekly*. P. 76.
- Armin B. Allen, Inc. (Firm). 1983. *Exhibition botanical watercolours and ceramics*. New York. P. 3. [Entry 8 contains reproduction of gouache of “Plum Branch with Insects (*Prunus* sp.)”].



Gouache of Onions, *Allium cepa* L. by Barbara Regina Dietzsch.

- Armin B. Allen, Inc. (Firm). 1984. *Botanical watercolours: An exhibition presented by Niall Hobhouse at Armin B. Allen, Inc.* London. [Entry 8 is a gouache on vellum of radish with a snail and a butterfly].
- Bénézit, E. 1976. *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*. Paris. P. 581.
- Brindle, John V. and J. J. White. 1985. *Flora portrayed: Classics of botanical art from the Hunt Institute collection*. Pittsburgh. [Entry 21 (p. 29) and reproduction (p. 30) of gouache on dark brown ground of Onions, *Allium cepa* L.].
- Eyre & Hobhouse (Firm). 1983. *A cabinet of natural curiosities: Drawings of flora and fauna, 1630–1830*. [Entry 10 contains reproduction of a gouache on vellum of dandelion (*Taraxacum officinale*) with a Tiger Moth, a butterfly (*Lycænid* sp.), a snail and a beetle (provenance: Stanley-Clarke)].
- Eyre & Hobhouse (Firm). 1983. *The discovery of nature: Botanical drawings from Europe and Asia, 1650–1850*. London. [Reproduction (p. 18) and entry 12 (p. 19) for “*Taraxacum officinale* (L.) (Dandelion) with a Queen of Spain Fritillary and a Caterpillar, gouache on vellum”].
- Gallery J. Kraus. 1978. *An exhibition of old master drawings*. Paris. [Entry 6 contains reproduction of “A Cardinal on a Branch,” a gouache on black prepared paper].
- H. George Caspari, Inc. (Firm). Denmark. [Box of four cards with reproductions of Barbara Dietzsch paintings titled “*Narcissus* sp.” (two), “*Althæa rosea* (Hollyhock)” and “*Cheiranthus cheiri* (Wallflower)” from Morton Arboretum Library, Lisle, IL].
- L'Antiquaire & The Connoisseur, Inc. (Firm). 1996. *The enlightened eye: Images of nature observed and perfected; European drawings, gouaches, temperas, and watercolors on paper and parchment, 1600–1800*. [Entry 17 contains reproduction of gouache on parchment laid on wooden panel of flowers tied with a blue ribbon beside a butterfly on a black background].
- Mitchell, Peter. 1973. *Great flower painters*. New York. Pp. 100–101.
- Pinault, Madeleine. 1991. *The painter as naturalist: From Dürer to Redouté*. Paris. Pp. 151, 154. [Reproduction of *Iris*, from the Fitzwilliam Museum, Cambridge, pp. 19–20; reproduction of Dandelion, Butterflies, Snail and Beetle from The Fine Arts Museum, San Francisco, pp. 154–155].
- Schnack, Friedrich. [1967]. *Rosen und Vergissmeinnicht: Blumen und Straüsse Gedichte und Erzählungen. Mit 16 farbigen Bildtafeln nach den kostbaren Blumenbildern der Barbara Regina Dietzsch, zusammengestellt von Friedrich Schnack*. Stuttgart. Pp. 8–16.
- Scrase, David. 1997. *Flower drawings*. Cambridge. Pp. 44–45.

— James J. White

Notes from the field

(continued from page 6)

Recognizing that plants are the essential basis of human existence on Earth; and that plants provide our food, most of our energy and medicines, maintain the atmosphere we breathe, give essentials for life to all other organisms and are a source of beauty and inspiration in our environments; and yet recognizing that human actions are resulting in the widespread extinction of species of plants and other organisms, rivaling the mass extinction events of the past;

Botanists of 85 nations meeting at the XVI International Botanical Congress in St. Louis, Missouri, USA, in August 1999, therefore call on governments and policy makers to:

... [the resolution we wrote is the 5th of 6 bulleted items]

- ensure high priority be given to the maintenance of botanical museums, herbaria, libraries, archives, gardens, living plant collections and gene banks, to ensure the long-term survival and ongoing accessibility of these hard-won collections for present and future researchers.

Held on the last day of the Congress, our symposium was well attended. The speakers did a very good job and remained afterward for a half-hour brainstorming session on what might be the next steps to take in pursuing some sort of large-scale preservation effort in botany.

All in all, the week felt like a real success, and I was happy to have been there. I appreciated the programs and exhibits, and enjoyed the opportunity to see old friends and make new friends for Hunt Institute and for CBHL. I enjoyed working with librarians and other colleagues to pursue a dialogue with plant scientists on their role in the long-term survival of botanical documentation. For all involved in the symposium, our next job is to determine how to continue and broaden the dialogue.

— Charlotte Tancin

Recent publications

(continued from page 7)

Amoenitates academicae. Our hope is that researchers who want to consult the Linnaean dissertations will now have an easier time doing so, and in the process may find themselves intrigued by this group of scientific writings.

Portraits of Indian Trees: Arundhati Vartak.

By James J. White and Lugene B. Bruno. 1999. 44 pp.; 35 figs. (22 col.). Pictorial stiff paper cover, \$10.00. ISBN 0-913196-66-5.

Illustrated catalogue of exhibitions of artworks of Indian trees at Hunt Institute and at Chatham College with essay by artist Arundhati Vartak. Biographical data and portrait of the artist are included.

The Torner Collection of Sessé & Mociño Biological Illustrations.

CD-ROM. Catalogue compiled by James J. White, Rogers McVaugh and Robert W. Kiger; Historical Introduction by Rogers McVaugh; Photography, Digital

Reproduction, and HTML by Frank A. Reynolds. Produced by the Hunt Institute for Botanical Documentation and The Universal Library; Published by Carnegie Mellon CD Press. 1998. \$40.00. ISBN 0-913196-60-6.

CD-ROM of 1,989 full-color digital reproductions of watercolor drawings from the 1787–1803 Spanish Royal Expedition to New Spain in the collection of the Hunt Institute, with catalogue and historical introduction. The CD-ROM requires a color monitor and a Web browser, preferably version 4.0 or higher of Netscape Navigator or Microsoft Internet Explorer.

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Editor: Scarlett T. Townsend
Layout: Lugene B. Bruno
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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; please contact the Institute for information about the Associate program, or see <http://huntbot.andrew.cmu.edu/HIBD/HI-Associate.html>. 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, book reviews and announcements editor.

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