

BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie-Mellon University; Pittsburgh, Pennsylvania

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NOTED GREENAWAY COLLECTION PRESENTED BY MISS HOOPER

We are extremely pleased to announce that Miss Frances Hooper of Kenilworth, Illinois has given the Institute her rich collection of original artworks, books and manuscript materials by Kate Greenaway. Assembled over a period of more than 40 years, the collection is one of the finest and largest of its kind in the world.

Catherine Greenaway (1846-1901) was the daughter of the wood-engraver and draughtsman John Greenaway, whose work appeared in the popular illustrated magazines of the day. Kate's artistic talent was recognized early—she won her first prize at the age of twelve—and she received training in art at the National Art Training School, now the Royal College of Art, and the then newly opened Slade School.

The first of Kate Greenaway's published illustrations were done for a greeting card firm and for children's authors now remembered only by historians. She was an artist, not an illustrator, and her best work is that unrestricted by the text of others. *Under the window*, illustrated and written by Greenaway, printed by the master color-printer Edmund Evans and published in 1878, established her as an artist of note and extended her influence far beyond just the realm of children's books; her work was and is not for children only. In her own day Greenaway exhibited and sold watercolors at various galleries, including the Royal Academy, and was elected to the Royal Institute of Watercolours. John Ruskin, enchanted by her work, sought her out and they established a close and longlasting friendship. In the last ten years of her life she experimented with oils and on occasion would be asked to do a portrait.

Kate Greenaway was an aesthetic, a part of the art movement that revolted against the Victorian gothic and foreshadowed the art nouveau of the end of the century. The Greenaway style is graceful and elegant, delicate, with soft, muted colors. By her own direction the pages of a Greenaway book contained a good deal of blank space. In these spaces one often finds a daffodil, a bouquet, a vase of flowers—old fashioned ones—all drawn exquisitely true to nature. And old-fashioned gardens and the quaint countryside are the settings for many a Greenaway scene. In her floral work Greenaway exhibited one of the characteristics of the aesthetic movement—the use of nature in its true form in art. But more than this she was expressing her own love of flowers; along with gardens and children, they are the main elements in her art.



Original watercolor, signed "K.G.," for "Autumn" in Kate Greenaway's ALMANACK FOR 1892, exemplifying the idealized rustic innocence found in much of her work.

Miss Hooper's Greenaway collection includes about 250 original watercolors, drawings, sketches and studies, together with some 160 volumes by Greenaway or illustrated by her. Many of the latter are first editions, including quite a few presentation copies inscribed by Greenaway. The artworks include a number of the original illustrations for her very popular *Language of flowers*. Another quite significant portion of the collection comprises archival materials: about 550 letters by Greenaway, almost half of them to John Ruskin and most of them charmingly illustrated with small pen-and-ink and watercolor sketches and drawings; and a largely unpublished manuscript journal kept by Greenaway when she was a young woman. Miss Hooper's

collection is enhanced by a great variety of materials about, copied from, or in the spirit of Kate Greenaway's work, together with key works by Ruskin and others with whom she was closely associated.

A selection of items from the Greenaway collection will constitute our major exhibition this fall, marking the formal installation of Miss Hooper's gift. An extensively illustrated catalogue will contain a synoptic inventory of the entire collection, as well as annotated entries for the items displayed. Later on, we plan to produce a detailed catalogue of the full collection, and to publish some of the most interesting manuscript materials in it. Once the collection is fully catalogued, we expect to be able to provide, from time to time and by special arrangement, a travel show drawn from it for exhibition elsewhere in North America. We are indeed grateful that Miss Hooper has chosen the Institute as the permanent repository for her beloved collection, which we hope to make widely and usefully available to scholars and all the many others interested in Kate Greenaway's life, art and times.

DO YOU KNOW "ZANDER"?

Apparently, "Zander" is becoming ever more popular; Dr. Buchheim, our Bibliographer and one of the coauthors of this highly useful reference work, reports that the first printing of the latest (11th) edition has already sold out. In the belief that this book should be still better known, and with pride in a staff member's significant achievement, we reprint, with permission, Dr. Frans Stafleu's recent review (*Taxon* 29(1): 173-174. 1980):

Encke, F. Buchheim, G. Seybold, S., *Zander Handwörterbuch der Pflanzenamen*. Neubearbeitete und erweiterte 11. Auflage. Verlag Eugen Ulmer, Postfach 1032, 7000 Stuttgart 1, published 25 June 1979, ISBN 3-8001-5009-3, 844 p., cloth, price DM 58. [A new edition of Zander's *Handwörterbuch* is an event for all those concerned with plant names. The first edition appeared in 1927, the tenth in 1972. This previous edition was the first published after

Zander's death by his collaborators Encke and Buchheim. For a review of the tenth edition see *Taxon* 22: 129-130 (1973); for the ninth edition see *Taxon* 14:170-171 (1965). The present edition has been further updated by the inclusion of 45 hitherto unlisted genera and 110 species of plants and by the addition of indications of original areas, and the indication of protected plants. The biographical index of authors, greatly enlarged by Buchheim for the 10th edition has again grown through the addition of new authors as well as by the enrichment of the detailed "diagnosis" given for authors. Seybold enlarged his very handy list of Latin epithets and their German translations. In 1973 I suggested that the new Zander deserved wide attention outside the German language area. Its main contents are easily usable because of the use of code designations and easily recognizable abbreviations. By itself the listing of nearly 14,000 correct species names of plants growing in the wild or in cultivation in Central and Western Europe is unique and extremely valuable. There are signs that "Zander" is now also conquering the non-German language areas of the western world and that this again improved and as always neatly produced new edition will become more widely used than ever. Nomenclatural precision and very useful additional information remain the important characteristics of "Zander."]

PENTHOUSE WOODWORK RESTORATION

With the aid of a special Hunt Foundation grant, we recently completed a major restoration of the Penthouse woodwork. The French walnut paneling and all the wood furnishings were cleaned and treated with special solvents, toners and preservatives, the complete process involving a sequence of seven different applications, each hand-rubbed. The work was done by the Irving and Casson—A. H. Davenport Company of Boston under the personal supervision of its president, Mr. Joseph Murphy. We are happy to report that the Penthouse fairly glows now, the results exceeding even our most hopeful expectations.

BULLETIN OF THE

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All correspondence regarding subscriptions, institutional exchanges, missing issues, and announcements for publication in the *Bulletin* should be directed to Mrs. Karen K. Britz at the Institute.

The *Bulletin* does not publish book reviews. Books for review in the Institute's journal, *Huntia*, should be directed to Dr. Robert W. Kiger, its Editor, at the Institute.

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TRAVEL SHOW PROGRAM

Our ready-to-hang travel shows offer a variety of botanical art and illustration from the Renaissance to the present day, including watercolors, pen-and-ink drawings, pencil sketches and prints of various types. Subjects include Plants in Art, Twentieth Century Botanical Prints, selections from our most recent International Exhibition of Contemporary Botanical Art and Illustration, Decorative Flower and Fruit Arrangements, Roses, Lilies, Flowers of the Redwood Forest, State Flowers, and Shakespeare's Flowers. These shows are available on loan throughout the U.S. and Canada to institutions and other organizations with adequately secure facilities. For a prospectus and further information, and for bookings, please contact the Curator of Art.



MUSKMELON (*Cucumis melo* L.). Engraving by Nicolas Robert (French, 1614-1685). {Modern restrike from the original copper plate.}

DELECTUS HUNTIANI 1.

[We here commence a series of historical notes on selected items from the Institute's permanent collection.]

This engraving is one of over 300 plates done for an ambitious History of Plants begun in the 1670s by the newly-formed Académie Royale des Sciences, which entrusted illustration of the work to Nicolas Robert, the outstanding botanical artist of the 17th century. The work was long delayed by the vicissitudes of Louis XIV's wars, and final publication with text did not come until 1788, a century after its inception; nevertheless the three magnificent volumes of *Recueil des plantes gravée par ordre du roi Louis XIV* are counted as landmarks of botanical illustration. Robert did most of the drawings and many of the engravings, and had the collaboration of Abraham Bosse, engraver of the famous *Parables* that vividly depict life in the France of Molière's century. Drawn from living plants with accuracy and sensitivity, and expertly engraved or etched, these plates are unsurpassed by any botanical illustrations published before the 19th century.

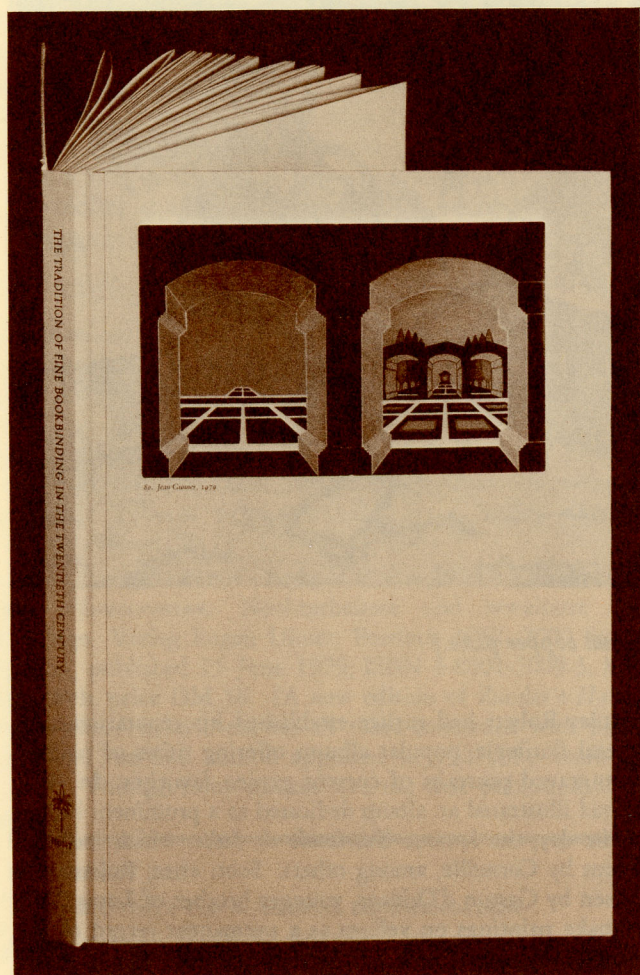
Nicolas Robert had earlier established his reputation with several florilegia, popular albums offering suites of painted or engraved portraits of current garden favorites. In 1641 he had illustrated an album dedicated to a prominent beauty of the day, the famous *Guirlande de Julie*, which included poems by Corneille, among others. Soon after, Robert was chosen by Gaston d'Orléans, younger brother of Louis XIII, to make paintings on vellum as a permanent record of the plants and animals of his collection at Blois. There, under the influence of the garden's superintendent, the Scottish botanist Robert Morison, Robert developed the skills as a scientific botanical illustrator that qualified him for the appointment as chief illustrator of the Académie Royale publication.

Louis XIV eventually inherited both painter and artist, and Robert continued his work, now under royal patronage, at Paris and Versailles. His superb paintings, executed on vellum in finely hatched strokes in the tradition of medieval manuscript illumination, form the nucleus of the remarkable collection of "vélins" produced over the years by Robert and the official artists (Gerrit van Spaendonck and

P.-J. Redouté among them) who succeeded him. The accumulated paintings (the last produced in 1905) now occupy over 100 volumes in the library of the Museum d'Histoire Naturelle in Paris.

The characteristics that secure Nicolas Robert's position among the great masters in the history of botanical art—his botanical knowledge, clarity and accuracy of draughtsmanship, sensitivity as a designer and facility as an engraver—all are manifest in this Muskmelon illustration.

—J.V.B.



Front cover of *THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY*, featuring an illustration of Jean Gunner's binding on a twentieth century facsimile of Francis Bacon's *OF GARDENS*.

BINDING SHOW CATALOGUE WINS AWARDS

One of the Institute's recent exhibition catalogues, *The tradition of fine bookbinding in the twentieth century*, has received two awards for excellence in book design and production. Its production required the best efforts of photographer, designer, color separator, printer and binder to deal effectively with the visually complex subject.

In January the catalogue was selected Best in Category (Books) in the 14th Annual Exhibition of Western Pennsylvania Printing, sponsored by the Printing Industry Association of Western Pennsylvania. It has also been chosen as one of only 23 winning entries in the 1980 Midwestern Books Competition, a travelling exhibition which in past years has been shown abroad as well as throughout the United States. Libraries and other institutions wishing to engage this exhibition should contact Lawrence S. Thompson, project director, at the University of Kentucky.

ARCHIVES

Part 1 of our *Guide to the collection of botanical records and papers in the Archives of the Hunt Institute* is now in press. It covers holdings for persons connected with botany in some way whose surnames begin with A or B. In the entries for persons represented by only one or a few letters in the General Autograph Collection, a précis of each letter is usually provided. Records or sets of papers are given a more summary treatment. Even so, the *Guide* will provide scholars with a valuable finding aid—an exhaustive index of names, provided with each part. A cumulative index will complete the final part. Part 2 will cover C-F and we anticipate its publication in 1981.

In addition to the *Guide*, we are also compiling a combined catalogue of the portrait collections at the Institute and at the Linnean Society of London. Entries for portraits in the latter collection are being supplied by the Society's Librarian, Mr. Gavin Bridson. We also hope to include entries for selected portraits from the collection at the Conservatoire et Jardin Botaniques, Geneva. At present, we are compiling and editing entries for part 1 of the *Catalogue*, which will cover persons whose surnames begin with the letters A-D. The entries will provide detailed information about the portraits; for example, the entry for a lithograph will cite lithographer, artist, date(s) on which it was drawn and/or lithographed, publisher, date of publication, and location(s) (particularly whether available at Geneva, and/or London, and/or Pittsburgh, and in what forms).

We continue to cooperate with the Department of History at Duquesne University in its graduate Archival, Museum and Editing Studies program. Recently, Dr. Stieber conducted a workshop in the Archives for students in the spring seminar on archival studies. The "hands on" approach of such workshops adds a valuable dimension to archival training. One of the Duquesne students, Ms. Arlyn Sharpe, began an internship at the Institute in late January. When finished in late Spring, she will have prepared 10-20 entries for the second part of the *Guide*. This internship has been one of historical editing, specifically to prepare précis of letters from the General Autograph Collection, to describe them physically, and to check biographical data on the correspondents. Ms. Sharpe came to us after completing a project at the Carnegie Institute involving the recent "Feather Arts Exhibit" held at their Museum of Natural

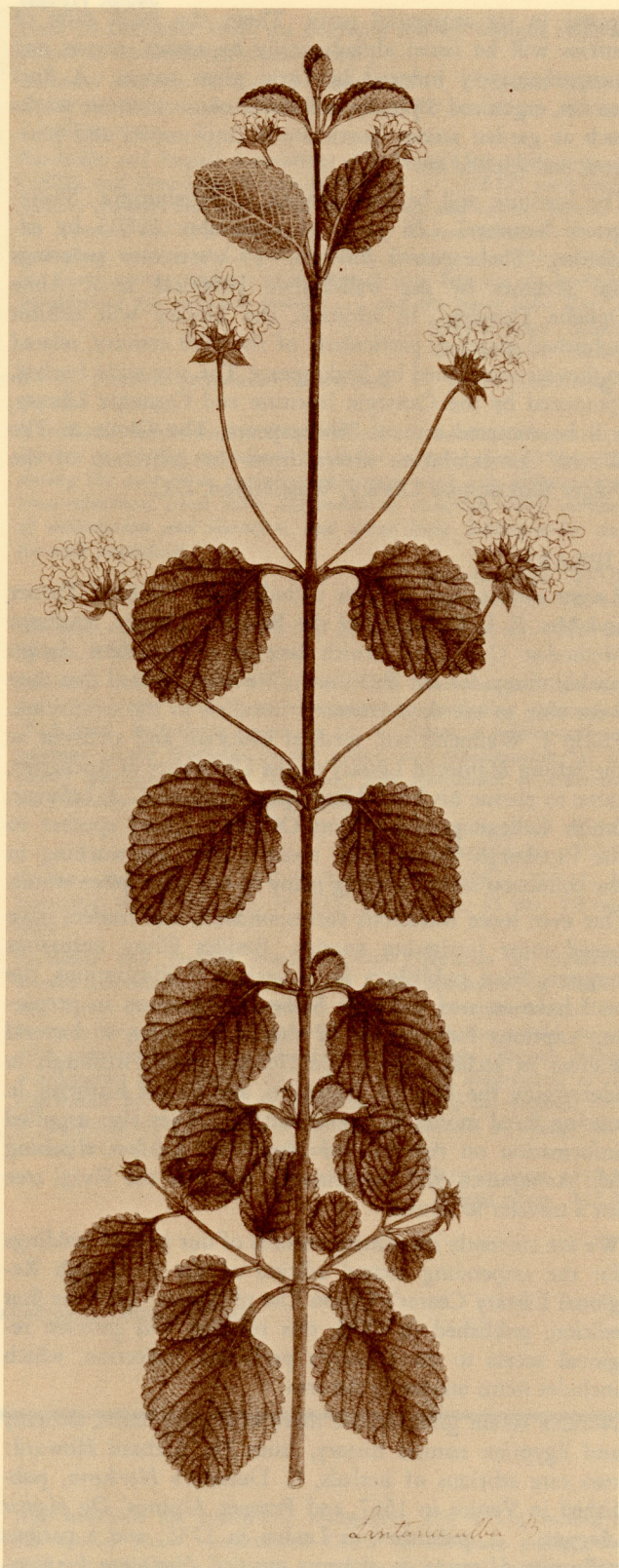
History. She will undertake a second internship here later this year, which will involve arranging a small collection of papers, creating finding aids for it, and preparing its entry for the *Guide*. A graduate of the University of Maryland with a B.A. in anthropology, Ms. Sharpe is a welcome addition, albeit temporary, to the Archives staff.

In October, Dr. Stieber attended the 26th Annual Systematics Symposium at the Missouri Botanical Garden and utilized free time to interview five of the Symposium speakers for the Institute's Oral History Collection. Those interviewed were W. Derek Clayton, Royal Botanic Gardens, Kew; Richard W. Pohl, Iowa State University, Ames; G. Ledyard Stebbins, University of California at Davis; J. M. J. de Wet, University of Illinois, Urbana; and Zoraida Luces de Febres, Instituto Botánico, Caracas, Venezuela. The taped interviews average 30 minutes in length and collateral transcripts are now being edited.

ART

Our current exhibition, "Indian Botanical Paintings," will continue here through 18 July. From Pittsburgh, it will travel to the Brooklyn Museum for exhibition from 26 July until 1 September and then, early in the fall, to the Chicago Horticultural Society's Botanic Garden in Glencoe. After its U.S. appearances, the show will be exhibited in London during 1981-1982. It comprises 68 original watercolor paintings selected from the rich collections of such works at the British Museum (Natural History), Linnean Society, India Office Library, and Royal Botanic Gardens, Kew. Hundreds of these paintings were done by Indian artists under commission by East India Company officials during the late 18th and early 19th centuries. To the best of our knowledge this is the first public exhibition of any representative selection of them. The show is accompanied by an annotated catalogue with color and black-and-white illustrations and with introductory essays by Stuart Cary Welch of the Fogg Art Museum, Harvard University, and the Metropolitan Museum of Art, and by Phyllis Edwards, retired Librarian of the Department of Botany, British Museum (Natural History). Miss Edwards, who acted as London coordinator in the preliminary arrangements for the exhibition, attended the preview reception at the Institute in late March. Both the exhibition and catalogue have been very well received, and we have recently had a request to send the show on to Switzerland before it is finally dismantled.

The National Endowment for the Arts has awarded us a grant to assist in preparing a detailed computer-based catalogue of our permanent art collection, which now comprises over 20,000 original works. The catalogue entries will include such information as names, dates and nationalities of artists, dates of execution, Latin and common names of plant subjects, titles, dimensions, media, accession data, etc. For the first time, the public will have ready access to information about the works in our collection via the published form of the catalogue, which will



Watercolor of *Lantana* from the exhibition "Indian Botanical Paintings."

appear in six sequential parts. There, the main suite of entries will be listed alphabetically by artists' names and comprehensively indexed by Latin plant names. A final section, organized topically, will cover non-taxonomic works such as garden scenes, horticultural implements and practices, and applied art.

The Institute will be participating in Pittsburgh's "Shakespeare Summer" (26 June - 14 September 1980) by exhibiting "Shakespeare's Flowers," 35 watercolor paintings and sketches by the well-known botanical artist Anne Ophelia Dowden. In addition, the Library will exhibit published material, particularly of the 19th century, related to flowers mentioned by Shakespeare. The city-wide festival, sponsored by the Carnegie Institute and Carnegie Library, will be centered around "Shakespeare, The Globe & The World," an exhibition drawn from the collection of the Folger Shakespeare Library, Washington, D.C.

LIBRARY

Recent readers and visitors included Dr. Decherd Turner and Mrs. E. L. DeGolyer of the Bridwell Library, Southern Methodist University, which lent several modern design bookbindings for our Fall show. We were pleased that they were able to see their treasures installed in the exhibition. Philip J. Weimerskirch, medical historian and archivist at the Strong Memorial Library of the University of Rochester, came to pursue his bio-bibliographic work on C. A. LeSueur. Smith College printer, Elliott Offner, a recent speaker to the Pittsburgh Bibliophiles, spent a morning working in the collection and discussing many of our color plate works.

Our ever more numerous correspondents and readers have posed some intriguing queries. Besides filling numerous requests from publishers for a variety of illustrations, the staff have assisted Carnegie Museum volunteers in preparing captions for exhibits of medicinal herbs, a doctoral student in archaeology at the University of Pittsburgh in identifying the flora of Jerusalem, and an art historian in tracing floral motifs in textile patterns. They also supplied information on the flora of Nepal for a hiker climbing Mt. Annapurna, and the scientific name of the Kuigi tree for a traveler to Aruba.

We are currently submitting records of our journal holdings for the impending second edition of the Pittsburgh Regional Library Center's Union List of Serials. Like the first edition, published in 1973, this revision will provide regional access to the Library's periodical collection, which includes items unique in the area.

Notable recent gifts include three works, on herbs, alchemy and Egyptian natural history, from Dr. Richard Howard: two rare editions of herbals, C. Durante's *Herbario*, published in Venice in 1667, and Prosper Alpinus' *De plantis Aegypti . . .*, published in Leiden in 1735; and a curious collection of tracts on alchemy entitled *Musaeum hermeticum*, published in Leipzig and Frankfurt in 1749. Other additions to the collection are the long-awaited volumes of

Index nominum genericorum; C. Knauth's *Enumeratio plantarum circa Halam saxonum*, Leipzig, 1688; P. Buc'hoz' *Présens de flore à la nation française*, Paris, 1780-1785, and G. Bentham's *Scrophularineae indicae*, London, 1835.



Watercolor of PRIMULA VERIS (Cowslip), one of "Shakespeare's Flowers," by Anne Ophelia Dowden.

LINNAEAN SYMPOSIUM VOLUME IN PRESS

With Almqvist & Wiksell International of Stockholm, the Institute is copublishing a volume of papers presented at the 1978 symposium held in London, Uppsala and Stockholm to mark the bicentenary of Linnaeus' death. The work is entitled *Linnaeus: Progress and prospects in Linnaean research* and has been edited by Dr. Gunnar Broberg of the University of Uppsala. All in English, the articles cover a broad range of topics relating to Linnaeus and his work. Among those included is the paper by Drs. Lawrence and Kiger, the Institute's founding and present directors, on "Linnaeus and the computer." It describes the genesis, production and make-up of the forthcoming *Catalogue of the Strandell Collection of Linnaeana at the Hunt Institute*, compiled and edited by Dr. Lawrence and Dr. Birger Strandell of Stockholm.

The volume should be available by fall—in the Western Hemisphere from the Institute, elsewhere from Almqvist & Wiksell. The Institute will have only 100 copies available for sale and is accepting advance orders, with billing on delivery. The U.S. retail price has been set tentatively at \$49.50.

INSTITUTE PUBLICATIONS

Available in the United States and Canada directly from the Institute; elsewhere through our overseas distributor, Wheldon & Wesley Ltd., Lytton Lodge, Codicote, Hitchin, Herts. SG4 8TE, England. Orders from individuals must be prepaid; dealers and institutions invoiced on request. Prices include shipping and handling on prepaid orders. Standing orders accepted. Hunt Associates receive a 20% discount (order direct from Institute worldwide). Pennsylvania residents add 6% sales tax.

Purchases from the Institute may be charged to your American Express account. To do so, please sign your order and include all the information embossed on your American Express card. Do not send the card itself.

NEW TITLE

A selection of late 18th and early 19th century *Indian botanical paintings* recording the indigenous and introduced flora of the subcontinent, commissioned by the Honourable East India Company and executed in watercolor by native artists, variously lent from the collections of the British Museum (Natural History), India Office Library, Linnean Society of London, and Royal Botanic Gardens, Kew. Phyllis I. Edwards, James J. White, Dan H. Nicolson and Robert W. Kiger. 1980. 72 pp., 80 figs. (24 in color).

Exhibition catalogue with introductory essays by Stuart Cary Welch, Curator of Hindu and Muslim Paintings, Fogg Art Museum, Harvard University, and Special Consultant for Islamic Art, The Metropolitan Museum of Art; and by Phyllis I. Edwards, formerly Botany Librarian, British Museum (Natural History). Preface by John V. Brindle.

Soft cover \$8.00

RECENT TITLES

The tradition of fine bookbinding in the twentieth century. B. G. Callery and E. A. Mosimann, comps. 1979. 120 pp., 92 figs. (20 in color). [Published jointly with Davis & Warde, Inc.]

Illustrations of 92 fine bindings from the 16th through 20th centuries, with annotated catalogue. Essays by Jean Gunner, Bernard Middleton and Marianne Titcombe.

Hard cover \$25.00

Loose signatures \$22.00

A northeast folio. J. V. Brindle and J. J. White. 1979. [72] pp., 59 figs., 8 tipped-in color pls. Limited edition of 750 hand-numbered copies.

Reproductions of botanical works by 17 northeastern American printmakers, in one folio gathering per artist (adaptable to framing), each with brief biography. Produced to accompany the exhibition held at the Institute from 14 May to 15 September 1979.

Soft portfolio \$20.00

SPECIAL OFFER

Until 24 December 1980, the following selected Institute titles are offered at substantially reduced prices:

Botanical journeys in Kent & Hampstead . . . Thomas Johnson (1629 & 1632). J. S. L. Gilmour, ed. 1972. x, 167 pp., 42 figs., 2 fold-out maps.

Facsimiles and English translations of Johnson's Iter plantarum . . . (1629) and Descriptio itineris plantarum . . . (1632) with introductory chapters and appendices on Johnson and various aspects of his journeys and their botanical results. Known primarily for his important revision of Gerard's Herball, Johnson was "the outstanding figure among students of the British flora between the herbalist-botanists of the sixteenth century . . . and the great John Ray."

Regular price \$16.00

Special price \$10.00

B-P-H. Botanico-Periodicum-Huntianum. G. H. M. Lawrence, et al., eds. 1,063 pp.

Worldwide bibliography of periodicals containing literature on botany: ca. 10,000 periodicals published in more than 45 languages during the past three centuries. Recommended title abbreviations, cross-references from other abbreviations, complete titles, accounts of volumation and duration, and other basic bibliographic data for each periodical.

Regular price \$35.00

Special price \$15.00

Hortulus. Walahfrid Strabo. G. H. M. Lawrence, ed. 1966. xii, 91 pp., 4 figs., 10 two-page pls.

Facsimile and English translation of the "down-to-earth practical but very artful" 9th century manuscript gardening manual by Walahfrid. Includes a biography by W. Blunt, a bibliography of editions of the Hortulus by the editor, and identifications of the plants mentioned in the Hortulus. The translation is illustrated with modern linocuts by Henry Evans.

Regular price \$16.00

Special price \$12.00

Sertum Anglicum . . . C.-L. L'Héritier (1788). G. H. M. Lawrence, ed. xcvi, [4], 36, [11] pp., 4 figs., 35 pls. (8 two-page).

Facsimile and English translation of L'Héritier de Brutelle's nomenclaturally important work of 1788, illustrated by Redouté and James Sowerby. The plants described were introduced into Europe from collections gathered throughout the world during 18th century voyages of exploration. Introductory chapters include a biography of L'Héritier by F. A. Stafleu and biographies of the illustrators by W. Blunt. A recent catalogue of the Basilisk Press & Bookshop of London describes this production as being "ludicrously underpriced" at its regular cost.

Regular price \$18.00

Special price \$13.00

A DETAILED DESCRIPTIVE LIST OF INSTITUTE PUBLICATIONS IS AVAILABLE UPON REQUEST.

HUNT INSTITUTE CARDS AND NOTEPAPERS

An assortment of 10 past Hunt Institute year-end greeting cards (no text) is available at \$5.00 per package, including envelopes (Associates cost \$4.00). The cards measure 6x9 inches; all subjects are from the Institute collections, some having been specially commissioned from the artists and illustrators.

Also available are french-fold notepapers, 4¼ x 5¾ inches, of our special Hunt watermarked Curtis mould-made paper, with gold-stamped Crown Imperial cartouche (designed by Jean Gunner) on front, plain otherwise; \$3.00 per package of 12 with envelopes (Associates cost \$2.40) prepaid, post free.

HUNT INSTITUTE ASSOCIATES

We invite those individuals who share the Institute's interests, whether professionally or avocationally, to participate in our program as Hunt Institute Associates. The benefits of Associate membership include:

- *Subscription to Huntia (one volume, two to four numbers per year) OR to the Institute's exhibition catalogues (usually two major ones per year). Patrons receive both subscriptions.*
- *Subscription to the Bulletin.*
- *Trade discount (20%) on all Institute (sole imprint) publications, and on some works published under joint imprint.*
- *Discount (20-40%) on Institute cards, reproductions, and other sale items.*
- *Eligibility for staff volunteer program in curation and research.*
- *Page charge waiver (five pages per year) on articles accepted for publication in Huntia.*
- *Invitations to exhibition preview receptions.*
- *Receipt of all Institute mailings.*
- *Preferential eligibility for duplicate books and unaccessioned artwork sales.*
- *Preferential query service.*
- *Reduced rates for photoreproduction services.*

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As a benefit of membership I wish to receive
HUNTIA (personal subscription, not for library deposit)
or, Exhibition Catalogues (Patrons receive both)

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signature _____

date _____

Make checks payable to HUNT INSTITUTE and return application to: Hunt Institute, Carnegie-Mellon University, Pittsburgh, PA 15213.

Founded in 1960 by Mr. and Mrs. Roy A. Hunt, the Institute conducts a broad program of research and service in the various areas of botanical history. It is based in the Penthouse of the Hunt Library building on the Carnegie-Mellon University campus and is open to the public from 8:30 a.m. to 5:00 p.m., Mondays through Fridays, except holidays. All are cordially invited to visit the Penthouse at their leisure; exhibitions are almost continuously on display in the gallery areas, and other parts of the Penthouse are also usually open for viewing. Arrangements for group tours of these and other Institute facilities, and for lectures and student visitations, can be made through the Director's office. Scholars, students and laymen are welcome to consult the Institute's staff, collections and other resources as may be appropriate to their purposes. Advance arrangements for such visits are helpful for both the Institute and the user.

- Office of the Director
(412) 578-2434
- Department of Art
578-2440
- Hunt Botanical Library
578-2434
- Archives (including biography and iconography)
578-2437
- Department of Bibliography
578-2438
- Bindery
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