



Bulletin

of the Hunt Institute for Botanical Documentation

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HYBRIDE DE THÉ
'MICHÈLE MEILLAND'



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(1909–2009)
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Hybride de thé 'Michèle Meilland,' watercolor on paper by Regine Hagedorn, 2001, one of three artworks by the artist included in *Botanicals: Environmental Expressions in Art*, which runs through 30 June 2010.

News from the Art Department

***Botanicals: Environmental Expressions in Art* opens**

On 22 October 2009 the Hunt Institute previewed the exhibition *Botanicals: Environmental Expressions in Art, the Alisa and Isaac M. Sutton Collection*, which represents one of the finest private collections of contemporary botanical art in America. Alisa and Isaac Sutton, Susan Frei Nathan and Alice Marcus Krieg (who were important liaisons in the organization of the exhibition and catalogue), family, friends, artists and patrons of the Institute were on hand to celebrate the first public display of 54 works from this private collection. The Sutton collection has been developed and refined over the last 12 years and represents some of the best botanical artwork being produced worldwide. Isaac Sutton's collecting interests were influenced by botanical art exhibitions, such as the Shirley Sherwood Collection, the Hunt Institute International series, the American Society of Botanical Artists (ASBA) at the Horticultural Society of New York (HSNY), and those at galleries and botanical gardens in the United States and abroad. He also received critical guidance from Susan Frei Nathan of Susan Frei Nathan Fine Works on Paper and from Alice Marcus Krieg of Groundworks, Inc., while she was exhibit director at HSNY.

Sutton acquired these botanical works for their pure aesthetic appeal and believes that an exhibition such as this will bring

attention and acceptance of botanical portraiture as fine art. Over time he also has become interested in how the subjects of the paintings represent an important part of our ecosystem. The title of the exhibit, *Botanicals: Environmental Expressions in Art*, echoes the role that the botanical artist plays in documenting rare and endangered plants and common plants that play an important role in our planet's biodiversity. Also of importance is the role that the collector and the museum play in supporting and validating the vision of these botanical artists by sharing it with the public through exhibitions. We value the relationships we have with collectors and other institutions that enable all of us to build relationships with established and newer artists working in this genre.

This exhibition includes 54 artworks by 40 artists from Australia, Belgium, Cuba, England, France, Germany, India, Japan, Russia, Scotland, South Africa and the United States. The artists are Beverly Allen, Timothy Angell, Anita Barley, Leslie Berge, Susannah Blaxill, Svetlana Boucher, Beverly Duncan, Jean Emmons, Damodar Lal Gurjar, Regine Hagedorn, Celia Hegedüs, Kyoto Katayama, Martha Kemp, Karen Kluglein, Katie Lee, Angela Lober, David Mackay, Fiona McGlynn, Elaine Musgrave, Kate Nessler, Patricia Newman, Susan Ogilvy, Hillary Landemare Parker, John



Left: Acting Curator of Art Lugene Bruno with the botanical art collectors Isaac and Alisa Sutton.

Bottom left: Organizers of the exhibition celebrate the opening—*Left to Right:* Susan Frei Nathan of Susan Frei Nathan Fine Works on Paper; Isaac M. Sutton, lender of his collection; Alice Marcus Krieg of Groundworks, Inc.; and Acting Curator of Art Lugene Bruno stand in front of Katie Lee's gouache on paper, *The Sutton Dogwood*, 2001; Martha Kemp's graphite pencil on paper, *Chaenomeles speciosa* 'Toyo Nishiki,' Flowering Quince, 2001; and Rodella Purves' watercolor on paper, *Viburnum*, 2001.

Bottom right: Alisa and Isaac Sutton's daughter Norma Lenora with her watercolor on paper, *Floral Painting*, 2003, which she created at the age of ten, that introduces the exhibition. Surrounded by botanicals in her own room and throughout her parent's home, she has been inspired to paint images from nature.



Curator of Art on leave

Curator of Art James J. White is on an indefinite leave of absence from the Hunt Institute for medical reasons. For all Hunt Institute Art Department business, please contact Lugene Bruno, Acting Curator of Art and Senior Research Scholar, at 412-268-3035 or lbruno@andrew.cmu.edu.

Pastoriza-Piñol, Rachel Pedder-Smith, Rodella Purves, Kelly Leahy Radding, Celia Rosser, Adèle Rossetti Morosoni, James Sain, Lizzie Sanders, Muriel Sandler, Hiroe Sasaki, Alan Singer, Peta Stockton, Jessica Tcherepnine, Vicki Thomas, Bronwyn Van de Graaff, Catherine Watters and Carol Woodin.

The exhibition has been extended through 30 June 2010. Hours: Monday–Friday, 9 a.m.–noon and 1–5 p.m.; Sunday, 1–4 p.m. (except 18–31 December 2009; 1–3 January, 7 March, 2–4 April, 2 May and 30–31 May 2010). Join us in June for Open House 2010 (*see p. 12*). A fully illustrated color catalogue of the exhibition is available (*see p. 9*). A travel exhibition of this collection will be available in July 2010. For booking information, please contact: susan.freinathan@verizon.net.

(continued on p. 4)

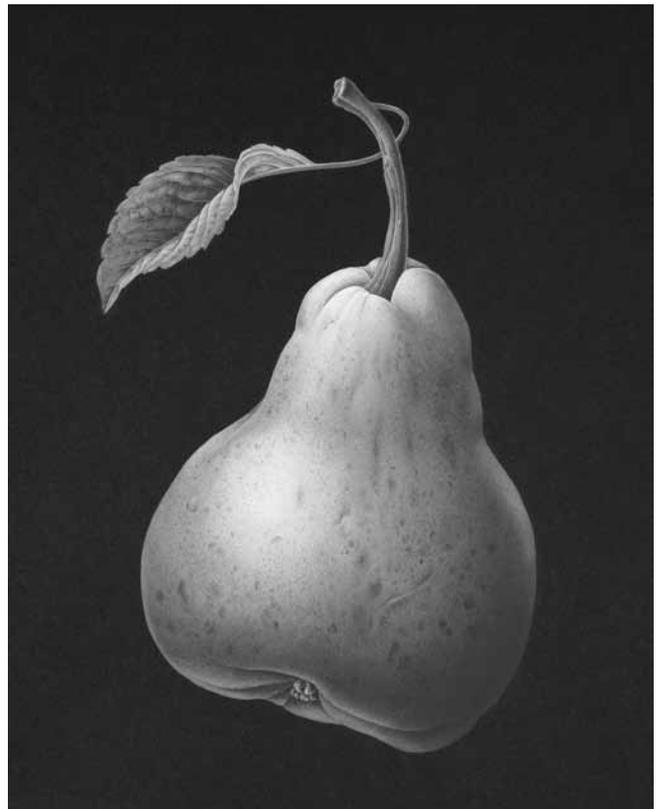
Four of the artists represented in the exhibition attended the preview reception. For most it was their first opportunity to meet the collector.

Right: Artist Hillary Landemare Parker with her watercolor on paper, *Cucurbita pepo*, 2005, and the collector Isaac Sutton.

Bottom left: Artists Carol Woodin (*see her Osmunda regalis on p. 4*) and Alan Singer next to his watercolor and gouache on paper, *Plants of Bogs and Swamps*, 1987.

Bottom right: Kelly Leahy Radding with her gouache on paper, *Red Pine with Black-capped Chickadee*, 2002.

All preview photos were taken by Hunt Institute Graphics Manager Frank A. Reynolds on 22 October 2009.



Pear, watercolor and gouache over pencil on paper by Susannah Blaxill, 2007, an artwork included in *Botanicals: Environmental Expressions in Art*.





Osmunda regalis, Royal Fern, watercolor on vellum stretched over board by Carol Woodin, 2002, one of four artworks by the artist included in *Botanicals: Environmental Expressions in Art*.

Upcoming exhibitions

The *Botanicals* exhibition has been extended through 30 June 2010 so that we can concentrate on the preparation of our 13th International Exhibition of Botanical Art & Illustration (24 September–17 December 2010) and our two-part 50th Anniversary exhibition (spring and fall 2011). All of the artists whose original works we are considering for the 13th International have been contacted, and we have requested that all of the originals be submitted for final approval before the end of the year. Our spring 2010 *Bulletin* will have a full list of the participating artists.

Donations to the collection

A few artworks that were chosen for our 13th International have been graciously donated, and those will be noted in our fall 2010 *Bulletin*. We are also grateful for the incredible generosity of the following artists/collectors—with many of whom we have developed a long-standing relationship through our history of exhibitions at the Institute (visit <http://huntbot.andrew.cmu.edu/HIBD/History/PastExhibitions.shtml> for a list of our past exhibitions). The following donations, if not already catalogued, will be added to the Art Catalogue database in the coming months. These valuable gifts will be preserved in a museum environment, may be included in future exhibitions and will be a valuable educational tool for botanical artists who visit our collection to find inspiration and guidance for their own working methods.

Job Kuijt, who was represented in our exhibit *What We Collect: Recent Art Acquisitions* (2006) with a pair of ink drawings from his donation of 158 works from the *Flora of Waterton Lakes National Park* (Edmonton, Alberta, 1982) and later gave us 261 drawings for a *Monograph of Phoradendron (Viscaceae)* (Ann Arbor, American Society of Plant Taxonomists, 2003), recently donated 160 artworks from his three recent publications: 12 pen-and-ink drawings for his “Miscellaneous mistletoe notes, 48–60: Descriptions of twelve new species of Loranthaceae and Viscaceae” (*Brittonia*, 2009, 61(2): 144–162); 13 pen-and-ink drawings for M. J. Jansen-Jacobs, ed., and J. Kuijt’s *Flora of the Guianas, Series A. Phanerogams, Fascicle 25: 105a. Eremolepidaceae, 105b. Loranthaceae, and 106. Viscaceae* (Kew, Royal Botanic Gardens, 2007); and 135 pen-and-ink drawings for his *Monograph of Psittacanthus (Loranthaceae)* (Ann Arbor, American Society of Plant Taxonomists, 2009).

In October 2009 four artists donated a total of eight original watercolors included in D. Streeter’s *Collins Flower Guide* (London, Collins, 2009): Felicity Rose Cole (Pl. 122: *Heracleum, Tordylium, Torilis*...), Lizzie Harper (Pl. 218: *Arrhenatherum, Avena, Koeleria*...; Pl. 226: *Anisantha, Ceratocloa, Elymus*...; Pl. 229: *Cynodon, Spartina, Panicum*...), Audrey Hardcastle (Pl. 149: *Rhinanthus, Euphrasia*...; Pl. 150: *Euphrasia cambrica, E. confusa*...; Pl. 151: *Euphrasia scottica, E. heslop-harrisonii*...) and Christina Hart-Davies (Pl. 69: *Cyclamen, Lysimachia*...).



Above: *Rudbeckia*, watercolor by John Wilkinson, HI Art accession no. 7795.

Left: Stained Glass Moth, *Graellsia isabellae* [male, with yellow lilies], transparent watercolor by John Cody, 1996, HI Art accession no. 7813.

This summer we received from Jan Kohlmeyer 104 ink drawings of marine fungi (Ascomycete) by Brigitte Volkmann-Kohlmeyer for his numerous journal articles in *Botanical Marina*, *Systema Ascomycetum*, *Canadian Journal of Botany*, *Mycotaxon*, *Mycologia*, *Fungal Diversity*, *Transactions of the British Mycological Society*, *Australian Journal of Marine and Freshwater Research*, *Mycological Progress*, and *Mycological Research*. Along with this donation were 21 ink drawings of filamentous higher marine fungi by Erika Kohlmeyer for Jan's chapter in *Marine Mycology: The Higher Fungi* (New York, Academic Press, 1979, pp. 188–211).

Another wonderful surprise this summer occurred when the artist John Cody generously placed on permanent loan to the Hunt Institute 15 of his watercolor paintings of saturniid moths that were part of our recent exhibition *Watercolors of Silkmooths by John Cody* (spring 2009). He lent his painting *Cecropia and Iris*, 1993, for our *9th International Exhibition of Botanical Art & Illustration* (1998), and we are pleased to be able to share his beautiful work in the future with our patrons. Cody is the only artist we know of who has devoted himself to this subject for over 50 years. The paintings donated are Royal Walnut Moth Caterpillar, *Citheronia regalis*, 1990;

Ponderosa Moth, *Arsenura ponderosa*, 1987; African Moon Moth, *Argema mimosae* [on Chalice Vine, *Solandra maxima*], 2002; *Rothschildia zacateca* [female and three males on a species of family Euphorbiaceae], 2007; Simla Moth, *Caligula simla* (also *Dictyoploca simla*), 1988; MacPhail's Silkmooth, *Automeris macphaili* [on *Heliconia*], 1995; *Eupackardia calleta*, 1989; Japanese Oak Silkmooth, *Antheraea yamamai*, 1992; African Moon Moth, *Argema mimosae* [on Flame vine, *Pyrostegia*], 1991; *Antherina suraka*, 1992; *Neoris codyi* (also *Saturnia codyi*) [on ginger], 1996; Zaddachi's Emperor Moth, *Bunaeopsis zaddachi* [on Crown of thorns, *Zygocactus*], 2007; *Actias maenas* [female with *Paphiophyllum*], 1996; Basket moth, *Brahmaea hearseyi* [on white orchid], 2008; and Stained Glass Moth, *Graellsia isabellae* [male, with yellow lilies], 1996.

We have had a long relationship with the artist John Wilkinson, whose work has been represented in several Hunt Institute group exhibitions, the two-person *Botanical Watercolors by British Artists Andrew P. Brown and John Wilkinson* (1995) and a currently available travel show, *Trees by John Wilkinson*, formed from an acquisition of all of his paintings for his and A. Mitchell's *Collins Handguide to the Trees of Britain and Northern Europe* (London, Collins, 1978). In March 2009 Wilkinson

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News from the Art Department

donated the watercolors *Meconopsis grandis* 'Branklyn,' *Rudbeckia*, Rose 'Queen of Denmark,' *Lilium* 'Golden Splendour,' and 216 originals for his and S. T. Buczacki's *Mushrooms and Toadstools* (London, Collins, 1982).

This spring the following artworks were donated privately or by the artists: Richard Homala's watercolors *Phallus impudicus* and *Coprinus comatus*; Susan Ogilvy's watercolor on vellum Skeleton Walnut Leaf; Mary Rankin's watercolor *Echinocereus*; Carolyn Crawford's colored pencil *Eutrema penlandii* and *Helianthus annuus* L.; an engraving of Jackson Hooker's *Trillium erythrocarpum*; and Grambs Miller's group of 80 miscellaneous ink drawings. We were also extremely touched by the donation by the now late Rogers McVaugh (see p. 8) of four of his own ink drawings of northeastern fern for *American Fern Journal* (1935, 25(3)).

In 2008 Dr. Eric Parant lent a digital image of one of only two known daguerreotypes of the French artist Pancrace Bessa (1772–1846) at the age of 74 (July 1844) for our exhibit *Pancrace Bessa and the Golden Age of French Botanical Illustration* (2008) and provided other valuable information about the artist. Last fall we were extremely pleased to receive his donation of a charcoal pencil drawing by Bessa. This study is a wonderful addition to the Bessa paintings and prints in our collection.

Collection news

While researching our Bessa exhibit, mentioned above, we were excited to discover that two original pencil and wash drawings on paper by Pierre-Jean-François Turpin (1775–1840) in our collection were a match to two plates in the natural history volumes of *Description de l'Égypte: ou, Recueil des Observations et des Recherches qui ont été Faites en Égypte Pendant l'Expédition de l'Armée Française, Publié par les Ordres de Sa Majesté l'Empereur Napoléon le Grand* (Paris, 1809–1828 in 23 volumes) [Histoire naturelle planches, 1809–ca.1826] held in the Special Collections, Carnegie Mellon University Libraries on the fourth floor of Hunt Library. Turpin's *Lotus sericea* [*Dorycnium hirsutum* (L.) Sér.], with handwritten text on the reverse *Bon à être gravé Vu en commission le 20 Juin 1808. Berthollet*, appears in vol. 3, pl. 40 as part of Fig. 1, *Dorycnium argenteum*, Fig. 2, *Picris sulphurea*, Fig. 3, *Picris lyrata*. On the reverse of our second original Turpin, *Fucus denticulatus*, is written *Bon à être gravé Vu en commission le 3 avril 1800, Berthollet*. This image appears in vol. 3, pl. 55 as part of Fig. 1, *Fucus antennulatus*, Fig. 2, *Fucus denticulatus*.

The French chemist Claude Louis Berthollet (1748–1822) was a member of the Commission of Arts and Sciences. This group of 151 of the leading scientists, engineers, mathematicians, writers and artists of France accompanied Napoléon Bonaparte's expedition to Egypt (1798–1801) to form an Institut d'Égypte (to emulate the Institut d'France) that would make an encyclopedic survey of that country's

natural history, art and culture and enable the development of a French colony. The disastrous results of the campaign made it difficult for the members of the commission to depart Egypt. Most of the commission's architectural discoveries—including the Rosetta Stone—were confiscated by the British, but members of the commission were eventually allowed to leave with many of their specimens, notes and drawings. Henri-Joseph Redouté (1766–1852), brother of the famous Pierre-Joseph Redouté, was one of the official artists on the expedition. Pancrace Bessa, Pierre-Jean-François Turpin and a number of other leading artists in Paris were employed to make finished illustrations for the three natural history volumes of this beautiful and ambitious government publication. The contribution of Bessa and Turpin were for botanical and zoological (mostly invertebrates) plates.

In memoriam

This year we were saddened to hear of the sudden deaths of three artists whose work was represented in exhibitions at the Hunt Institute. Their creativity and fresh approach to portraying nature will be missed.

Cindy Nelson-Nold (1957–2009) moved to Colorado from Minnesota when she was a teenager. This botanical artist and nature photographer collected bugs and often incorporated them into her paintings of plants such as the watercolor *Penstemon barbatus* 'Schooley's Yellow' [with praying mantis], 1997, that was shown in our *10th International Exhibition of Botanical Art & Illustration* (2001) and donated to our collection. Her works also were included in several of the Guild of Natural Science Illustrators (GNSI) and American Society of Botanical Artists (ASBA) exhibits at such institutions as the Smithsonian and the Missouri and Denver Botanic Gardens (where she and her husband often volunteered). She illustrated her husband Robert Nold's *Penstemon* (Portland, Oregon, Timber Press, 1999), *Columbines* (Portland, Oregon, Timber Press, 2003) and *High and Dry: Gardening with Cold-Hardy Dryland Plants* (Portland, Oregon, Timber Press, 2008).



Tsuga [two studies of hemlocks—entire tree], charcoal pencil drawing by Pancrace Bessa, HI Art accession no. 7779.



Penstemon barbatus 'Schooley's yellow' [with praying mantis], watercolor by Cindy Nelson-Nold, HI Art accession no. 7508.

Charles Pitcher (1927–2009) was an art educator (1957–1965) in the Pittsburgh Public Schools and the Pittsburgh Center for the Arts, Director of Education and Programs at Buhl Planetarium (1965–1971) and a gallery owner (1970–1973) in Pittsburgh. He is well known for his paintings of trees of southwestern Pennsylvania in which he pursued both realism



Acer rubrum, in the Pennsylvania Laurels, watercolor by Charles Pitcher, 1993, HI Art accession no. 7031.



Great White Trillium II (of triptych), watercolor by James Linton Sain, 1987, HI Art accession no. 7695.

and abstraction. His work appeared regularly in annual Associated Artists of Pittsburgh exhibitions and in galleries and museums throughout the region. His work is represented in numerous private and corporate collections, and he was named Pittsburgh Center for the Arts Artist of the Year in 1987. He donated his watercolor Vertical Theme, 1987, that was displayed in our *6th International Exhibition of Botanical Art & Illustration* (1988), and several of his larger watercolors of trees were shown alongside the work of Richard Carroll in our exhibition *Gifts of Winter* (2000).

James Linton Sain (1936–2009), a native of Tennessee, had recently moved to Seattle, Washington. Since 1985 he painted botanical subjects, and his work was represented in many group and one-person exhibitions in galleries and museums in the East. His work is also included in many public and private collections, including his Great White Trillium I, II, III, 1987, which was exhibited in our *6th International Exhibition of Botanical Art & Illustration* (1988) and donated to our collection. Fifty of his gouache paintings on paper were displayed in the Hunt Institute's *Botanical Paintings by James Linton Sain* (1999), and his painting Indian Corn, which is part of the Alisa and Isaac M. Sutton Collection, is currently on display in our gallery.

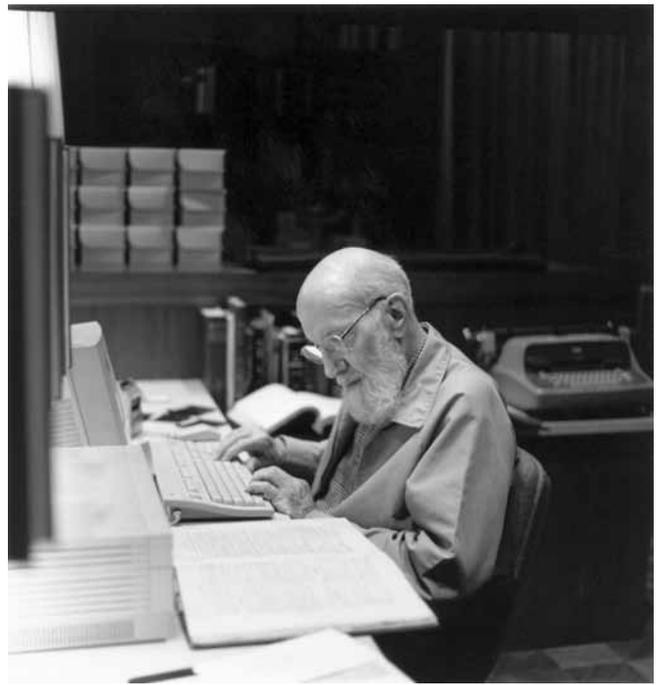
—Lugene B. Bruno, Acting Curator of Art

Remembering Rogers McVaugh (1909–2009)

On 24 September 2009 we lost a dear and longtime friend with the passing of Rogers McVaugh. As noted in an obituary on the University of Michigan Herbarium's Web site (<http://herbarium.lsa.umich.edu/mcvaugh.html>), Rogers was internationally renowned for his expertise in Compositae, Myrtaceae, Campanulaceae, woody Rosaceae, and the flora of Mexico, as well as botanical history and nomenclature. He spent much of his botanical career at the University of Michigan, where he was curator of vascular plants (1946–1979) and director of the herbarium (1972–1975). He retired in 1979 and moved to Chapel Hill where he was appointed research professor of botany at the University of North Carolina and where he continued to work for nearly 30 years. Rogers published about a dozen books and 200 shorter articles in the history of botany, floristics and systematic botany. His many awards included the Merit Award (1977) and the Centennial Award (2006) from the Botanical Society of America, the Gold Medal for “Mérito Botánico” from the Sociedad Botánica de México (1978), the Henry Allan Gleason Award from the New York Botanical Garden (1984), and the Millennium Medal from the International Association for Plant Taxonomy at the International Botanical Congress in 1999. He was also the first recipient of the Asa Gray Award (American Society of Plant Taxonomists, 1984), the Luz María Villarreal de Puga Medal (University of Guadalajara, 1993), and the Cuatrecasas Medal for Excellence in Tropical Botany (Smithsonian Institution, 2001).

Rogers enjoyed a brilliant scientific and scholarly career, but he also had a special relationship with Hunt Institute stretching back to its earliest days. At the time of our founding as Hunt Botanical Library, Rogers was named to our advisory committee, which included the directorate of the Hunt Foundation and six scientists or others with relevant collection expertise. That committee was formed to assist the director and staff in long-range planning for the library and in determining its annual program and priorities, and his participation in that capacity lasted for a decade.

On 15 April 1981 Rogers was named an adjunct research scientist of Hunt Institute, and in the late 1990s he made several trips to do intensive research in our Library, Art Department and Archives for his work on the botanical results of the Sessé and Mociño expedition to New Spain in 1787–1803. He was here doing research for a month in the late spring of 1997 and again in November of that year, in part working on a scholarly introduction for our CD publication, *The Torner Collection of Sessé and Mociño Biological Illustrations* (1998). In 1998 he was here again for most of August, and we enjoyed having him on board almost as an additional staff member for that time while he did additional research for his *Botanical Results of the Sessé & Mociño Expedition (1787–1803) VII. A Guide to Relevant Scientific Names of Plants*, which we published in 2000. Later our paths crossed in other locations. In 1999 I had dinner with him and Malcolm Beasley from the Botany Library of the Natural History Museum, London, at the XVI International Botanical Congress in St. Louis. I visited Rogers in Chapel Hill in 2000 and again in 2007.



Above: Rogers McVaugh researching the Sessé and Mociño expedition, Strandell Room, Hunt Institute, August 1998, HI Archives portrait no. 17. Photo by Frank A. Reynolds. Right: Rogers' birthday party, 6 June 2009, (from left to right) Charlotte Tancin, Rogers McVaugh, Donna Connelly and Bernice Poellnitz, HI Archives group portrait no. 1060.

Institute Director Robert Kiger and I were both in attendance when Rogers received the first Jose Cuatrecasas Medal for Excellence in Tropical Botany at the Smithsonian Institution in 2001. Since that time, we have remained in contact with Rogers mostly through email, a medium with which he was very comfortable and used to write long, descriptive and entertaining missives.

In May of this year, he called to invite several of our staff to his 100th birthday party, to be held on 6 June at the Carolina Club of the University of North Carolina. A few of us had schedule conflicts, but Donna Connelly, Bernice Poellnitz and I drove to Chapel Hill to take part in this momentous occasion. It was fabulous! A large group of personal and professional friends and colleagues were gathered to celebrate him, his life, his work and his 100th birthday. The atmosphere was festive, the food and drink were superb, and Rogers himself was in fine form, enthroned in a comfortable armchair to receive his guests. His daughter Jenifer documented the occasion photographically, and his son Michael served as master of ceremonies and narrator of a wonderful PowerPoint presentation of family photos as he related the high points of Rogers' long life.

Another PowerPoint presentation was given by Dr. Javier Curiel Briseño, a botanist and medical doctor from San Sebastián del Oeste in Jalisco, Mexico. Dr. Curiel is now active in public health and community development, and on this occasion he conveyed the news of the recent formation of a new park, the Jardín Botánico Rogers McVaugh. The park comprises 90 hectares of pedregal (old volcanic basis) with a combination of ecosystems—cloud forest, savannah, reclaimed orchards, river bed—and is located about 15 kilometers southwest of San Sebastián del Oeste and about 50



kilometers from Puerto Vallarta. Because Rogers did so much of his research on the Mexican flora, this gift was particularly fitting and a lovely and generous gesture from his Mexican friends and colleagues.

Other botanists present at the party included Prof. Luz Maria Villarreal de Puga and her daughter (also a botanist) Luz Maria Stanek from Guadalajara, Tom Daniel from the California Academy of Sciences, Larry Mellichamp from University of North Carolina at Charlotte, Jim Hardin from North Carolina State University, Chicita Culberson from Duke University, and Alan Weakley, C. Ritchie Bell, Tom Scott, Pat Gensel, Max Hommersand, Richard LeBlond and Bruce Sorrie from University of North Carolina at Chapel Hill. William Burk, recently retired librarian from University of North Carolina at Chapel Hill, was also there. (Information identifying attendees at the 100th birthday party and describing the content of Dr. Curiel Briseño's presentation comes from Rogers' son, Michael McVaugh.)

Nearly four months after his 100th birthday, Rogers has passed on, leaving the world far richer for his having lived and worked in it. While we mourn his passing, we are grateful for having known him, for having been part of his life, and for his having been part of our life at Hunt Institute.

—Charlotte Tancin, Librarian

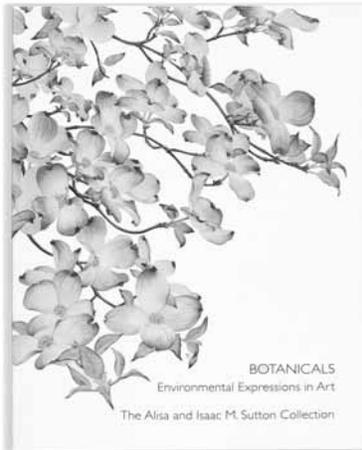
Recent publications

Botanicals: Environmental Expressions in Art, the Alisa and Isaac M. Sutton Collection

By James J. White and Lugene B. Bruno with essays by Isaac M. Sutton, Susan Frei Nathan and Alice Marcus Krieg. 2009. Pittsburgh, Pa.: Hunt Institute for Botanical Documentation and The Isaac C. M. Sutton 1999 Investment Trust. 133 pp.; 54 color figs.; 8 × 10"; 2 lbs. Pictorial stiff paper cover, \$35.00 plus shipping and handling. ISBN 978-0-913196-83-0. (Please note that this is the correct ISBN for this catalogue.)

This fully illustrated catalogue accompanies the Hunt Institute exhibition that has been extended through 30 June 2010. These 54 artworks are expressions of the purely aesthetic forms found in nature and a reminder that we are stewards of our natural resources for future generations.

Beginning with a preface by Hunt Institute Curator of Art James J. White, the catalogue also includes the following essays: "A passion for nature and collecting" by Isaac M. Sutton; "Overview of a collection" by Susan Frei Nathan of Susan Frei Nathan Fine Works on Paper; and "Integrating the garden and art collections" by Alice Marcus Krieg of Groundworks, Inc. Hunt Institute Acting Curator of Art Lugene B. Bruno designed the catalogue, Graphics Manager Frank A. Reynolds did the reproduction photography with the Nikon D1X and the Sony A900 digital



cameras. The catalogue was printed with soy ink on mixed sources paper certified by the Forest Stewardship Council.

Please note that Hunt Institute Associates will receive a 10% discount on the purchase of one to four copies of the *Botanicals* catalogue and a 20% discount on five or more copies. Book dealers will receive a 20% discount. The 25% Associate and 40% quantity discounts do not apply to this publication.

Huntia: A Journal of Botanical History

Volume 14, no. 1, 2009. 110 pp.; 65 figs.; 6 7/8 × 10"; 1 lb. Paper cover, \$30.00 plus shipping and handling. ISSN 0073-4071.

Contents: M. E. Mitchell, "Graphic developments: Lichen illustration in scientific publications, 1679–1900"; Walter H.

Hodge and Angela L. Todd, "Agricultural explorers of the USDA's Bureau of Plant Industry, 1897–1955"; Angela L. Todd, "Biographies of the agricultural explorers of the USDA's Bureau of Plant Industry, 1897–1955: Part 1, A–F"; Book Reviews and Announcements.

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Ruth and Wil Rouleau
Terrace Horticultural Books
Prof. Alfred Traverse

*Thank you for your
generous support of the
Institute's mission and
programs!*

2010 Associates program

We hope that our Regular Associates and Patron Associates enjoyed their memberships in the Associates program during 2009 and took full advantage of their benefits. As you consider renewing for 2010 or joining for the first time, we would like to preview our plans for the upcoming year.

Botanicals: Environmental Expressions in Art, the Alisa and Isaac M. Sutton Collection has been extended through 30 June 2010. Our annual Open House will be held in June in conjunction with this exhibition (see p. 12). The preview reception for our *13th International Exhibition of Botanical Art & Illustration* will be on 23 September, and Associates will receive the

accompanying catalogue. For those Associates who choose *Huntia* as their member benefit, the 14(2) issue is slated for publication during 2010.

Those renewing or joining at the Patron Associate level will receive *Huntia* and the exhibition catalogue. The teNeues Publishing Company has produced a 2010 Redouté datebook featuring 26 color images from our copy of his *Choix des Plus Belles Fleurs* (Paris, 1829). Patrons will receive this datebook also while supplies last as well as an Ex Libris print and three free hours of staff research time. Those joining at the Sustaining Associate (\$500) and Benefactor Associate (\$1000)

Hunt Institute hosts annual Linnaeus Link meeting

In early November 2009 Hunt Institute hosted the annual Linnaeus Link meeting for the first time. The Linnaeus Link Project (<http://www.linnean.org/index.php?id=323>) is an international collaboration among libraries with significant holdings of material relating to the Swedish naturalist Carolus Linnaeus (1707–1778). Hunt Institute has been involved in the project since its beginning, and I have represented the Institute at most of the meetings since the first one in April 1999. The following project participants attended the November 2009 meeting: Gunhild Bäck and Laila Österlund, Uppsala University; Karl Grandin, Royal Swedish Academy of Sciences; Eugenia Insúa Lacave, Royal Botanic Garden of Madrid; Gina Douglas, Susan Gove and Benjamin Sherwood, Linnean Society of London; and Susan Fraser and Gordon McDaniel, New York Botanical Garden. Former Hunt Institute librarian and current adjunct research scholar Bernadette Callery was also invited to attend.

The Linnaeus Link project currently has several components, and all were discussed at the meeting. Foremost is a union catalogue of Linnaean collections (<http://www.linnaeuslink.org/lluc/>) that was launched in 2007. Participating members' library catalogues can be searched collectively for Linnaean holdings, and member libraries are being added to the catalogue incrementally. Related to this is a collaborative cataloguing project, and updates were given by the attendees as well as from those who could not attend but who had sent reports in advance of the meeting. Updates on the ongoing survey of Linnaean collections and on new and prospective project participants were reported and discussed. Reports were made on digitization projects, and Susan Fraser gave an update on the Biological Heritage Library project (<http://www.biodiversitylibrary.org/>), of which the New York Botanical Garden is a member. Participants also reported on their institutional digitization projects having relevance to Linnaeus Link and discussed means of keeping abreast of progress in the digitization of Linnaean material. New ideas were discussed relating to Linnaeus Link's Web site, project wiki, marketing



Front row, left to right: Eugenia Insúa Lacave, Gunhild Bäck, Charlotte Tancin, Gina Douglas, Susan Gove. Back row, left to right: Susan Fraser, Gordon McDaniel, Benjamin Sherwood, Karl Grandin, Laila Österlund. Absent from the photo: Bernadette Callery.

efforts and future work. In all areas of discussion, next steps were proposed to guide our efforts in the coming year.

The meeting lasted two days, and on both afternoons attendees took a short break from deliberations and enjoyed presentations by Hunt Institute Archivist Angela Todd and Bernadette Callery. One afternoon they were treated to a tour of the Institute's Archives by Angela, and on the next afternoon Bernadette and Angela both spoke to the group. Knowing of the Linnaeus Link participants' strong interests in natural history museums and in archives, Bernadette talked about her work at the Carnegie Museum of Natural History and as a professor in the archives program at the University of Pittsburgh's School of Information Science. Angela narrated a display of archival material about communication among Linnaeus, Michel Adanson (1727–1806) and Bernard de Jussieu (1699–1777) regarding the baobab tree, *Adansonia digitata* L.

On the day following the meetings, the attendees who had not yet left for the airport enjoyed a complimentary visit to Phipps Conservatory. This year's meeting has given project participants the grist for another year's work on various aspects of Linnaeus Link.

—Charlotte Tancin, Librarian

levels will receive the same benefits as the Patron level. At these three levels, portions of your contributions are tax deductible in the following amounts, \$40 for Patron, \$440 for Sustaining, and \$940 for Benefactor.

As always, all members receive a 25% discount on our cards and publications, behind-the-scenes tours by appointment, and our *Bulletin*. We will also acknowledge all members with a listing in the fall issue of the *Bulletin*.

For anyone considering a first-time membership, this is the perfect time to join us. We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2010

Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2009 Regular Associates and Patron Associates wishing to renew their own or gift memberships for 2010 should complete and return the enclosed renewal form. Those planning to join or give a gift membership for the first time should complete and return the enclosed Associates program brochure. If you did not receive a form and want to renew or join, please print one from our Web site or give us a call. We hope that you will join us for another exciting year. We appreciate your support of the Institute's mission and programs.

—Scarlett T. Townsend, Editor

Bulletin

of the Hunt Institute for Botanical Documentation

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Open House

We continue to be inspired by the overwhelming enthusiasm and support of everyone who attends our Open House events. In attendance at Open House 2009 on 14 and 15 June were our Associates, those on our exhibition mailing list, members of the Botanical Art Society of the National Capital Region and the Western Pennsylvania Unit of the Herb Society of America, colleagues from Carnegie Mellon and a number of longtime friends of the Institute as well as several newcomers. Approximately 54 people participated in different aspects of the program that included tours of the departments by our curators, of the John Cody exhibition by then Assistant Curator of Art Lugene Bruno and of the reading room by me. Librarian Charlotte Tancin gave a talk titled "Insects and Flowers: The Life and Work of Maria Sibylla Merian," and Archivist Angela Todd followed with "In the Wake of Merian: Mary Agnes Chase and Anne Ophelia Todd Dowden." We appreciate this opportunity to share the collections and their history with the public. That was Rachel Hunt's goal, and we are happy to be able to realize it. The Open House has also given us the chance to utilize our Library and Archive holdings in support of the exhibition, as demonstrated in the curators' talks.



Archivist Angela Todd delivers her talk at Open House 2009 on 15 July 2009. Photo by Frank A. Reynolds.

We began this event in 2006 as a week-long series of activities for our Associates. Having now completed our fourth Open House, we have refined the program into a two-day event, held in the afternoon and open to everyone. I hope by now that we have worked most of the bugs out of the program, but please let me know if you have any suggestions for improvements, additions or changes. We are eagerly looking forward to Open House 2010, which will be held in June. We will present two curators' talks and displays. Archivist Angela Todd will talk about the legacy and legend of Sir Joseph Banks (1744–1820), the famed

British naturalist, botanist and world traveler for whom *Banksia* is named. Librarian Charlotte Tancin will discuss examples of botanical artworks that were created by artists who were part of an expedition, were employed afterward to draw specimens for publication, or explored on their own seeking new plants to draw. We will also have a guided gallery tour of the exhibition by Acting Curator of Art Lugene Bruno, overviews and displays from our departments, a tour of the reading room and opportunities to meet one-on-one with our staff to ask questions and see items in the collections.

—Scarlett T. Townsend, Editor