



Bulletin

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 22, No. 2
Fall 2010

of the Hunt Institute for Botanical Documentation



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Brussels sprouts [*Brassica oleracea* Gemmifera Group], watercolor on paper by English botanical artist Paul Fennel, 2009, HI Art accession no. 7878, one of the 110 artworks by 72 artists from 15 countries included in the *13th International Exhibition of Botanical Art & Illustration* on display through 17 December 2010.

News from the Art Department

13th International Exhibition of Botanical Art & Illustration

The 13th exhibition in this triennial International series previewed on 23 September with a display of 110 watercolors, drawings and prints by 72 artists from 15 countries (go to <http://huntbot.andrew.cmu.edu/HIBD/Exhibitions/Exhibitions.shtml> for a list of artists). On the morning of the preview reception the American Society of Botanical Artists (ASBA) kicked off the organization's 16th Annual Meeting and Conference with over 250 artists in attendance. Forty-three of the seventy-two 13th International artists traveled to Pittsburgh for the reception and other events, and many participated in the ASBA conference. The 13th International artists who attended the ASBA luncheon at the Holiday Inn, University Center (headquarters for the conference), were welcomed by the membership. Immediately after the luncheon, 13th International artists Martin Allen, Karen Bell-Brugger and Billy Showell participated in a techniques showcase with demonstrations of their working methods in watercolor, which greatly benefited the membership. That evening, the Hunt Institute gallery was packed to the rafters during the preview reception with artists, friends, Institute Associates and ASBA registrants in attendance. After an introduction of the 13th International artists, everyone pored over the artwork and reconnected with old friends, and many exhibition catalogues were autographed by the participating artists. The following day the Institute held several events as part of the conference including my talk on "How to care for your original works on paper" and Librarian Charlotte Tancin's talk on the "History of botanical illustration" (with a display of rare books from our Library and original works on vellum from the Art collection). Simultaneously, artworks representing a variety of techniques and subject matter from our permanent collection were on view on the Library counters, and over a dozen 13th International artists participated in a meet-and-greet moderated by Curatorial Assistant Cate Hammond in our gallery. We were pleased that the artists had an opportunity to share their personal accounts of creating their work with an appreciative audience of other botanical artists. Cate and I had opportunities to talk more in depth with many of the artists so that we are now able to share pertinent information with our visitors during tours. On Saturday morning numerous ASBA conference registrants returned to see the exhibition in a less crowded atmosphere and to see collection items. Since it was a perfect



Above: 13th International Exhibition of Botanical Art & Illustration on display in the Hunt Institute gallery. Photo by Lugene Bruno. Below: Curatorial Assistant Catherine (Cate) Hammond and Curator of Art Lugene Bruno in the gallery. Photo by Teena Dukova.

opportunity to review original artwork, that same morning Cate and I looked at the portfolios of artists who wished to be considered for the 14th International in 2013. A few selections were made for the next International, part of a process that spans a two-year period. Our new submission guidelines are available for download from our Web site (<http://huntbot.andrew.cmu.edu/HIBD/Exhibitions/International.shtml#Guidelines>). We wanted to provide as many special opportunities as possible for the 13th International artists, so in the afternoon we showed a selection of requested artworks from our permanent collection. Interest was in contemporary and historical works in a range of media.

I also attended the silent auction and closing banquet for the ASBA conference held at the Pittsburgh Athletic Club. Throughout the conference several members of ASBA, who had a long relationship with James White, expressed their support for the Hunt Institute and welcomed me in my new role as curator of art. We received numerous enthusiastic responses to the International exhibition, and I had an opportunity to establish new and/or deeper connections with many artists. During the awards ceremony that evening, I was pleased that 9th International (1998) artist Karen Kluglein received an award for her botanical art and that 11th International (2004) artist Anita Walsmit Sachs received an award for her contribution to scientific illustration. Not only has Anita played an important role as a botanical artist and illustrator and head of the Art Department at the Nationaal Herbarium Nederland, but also she has instructed

Art Department staff changes

Effective 1 July 2010 Curator of Art James J. White retired for medical reasons. He is now Emeritus Curator of Art and Principal Research Scholar. Assistant Curator of Art Lugene Bruno was promoted to Curator of Art and Senior Research Scholar at that time. In April 2010 Catherine (Cate) Hammond was hired as a curatorial assistant in the Art Department.





Above left: Jeff Downing, vice president for education at the New York Botanical Garden, talks with Susan Frei Nathan (*right*), the botanical art dealer of Susan Frei Nathan Fine Works on Paper. *Above right:* 13th International artists Billy Showell (England) and Martin Allen (England) share ideas about their art. *Below left:* 13th International artists Sarah Howard (Scotland), Eiko Hamada (Japan) and Guy Eves (England). *Below right:* 13th International artists Hiroimi Hyogo (Japan), Noriko Tobita (Japan) and Diana Carneiro (Brazil) admire each other's work. All preview photos by Frank A. Reynolds.

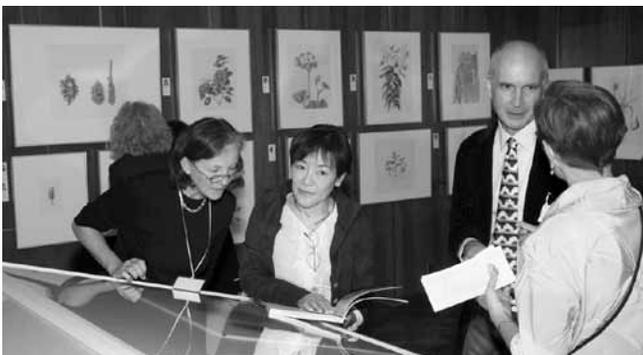
and inspired botanical illustrators and recommended artists for our International series. She also is a founder of the Dutch Society of Botanical Artists established in 2006. I was so touched to hear the announcement that the ASBA renamed the Award for Service to Botanical Art in James White's honor (an award that he received in 2007), and I was even more surprised to be the recipient of the award (*see "2010 ASBA Award," p. 6*). I appreciate the support of the membership and the committee for this recognition of my contributions over a 14-year period at the Hunt Institute. Also that evening, the ASBA showed its appreciation of the Hunt Institute by donating funds to the Anne Ophelia Todd Dowden Art Acquisition Fund. It was corroborated that week that artists appreciate the benefits of the collaboration between the Hunt Institute and the ASBA during both events. The week is always hectic but also quite exhilarating. Learning more about the artists and their work and witnessing the support that they give to each other during their visit is inspiring to the entire Hunt Institute staff. We are pleased that we also can provide inspiration to artists in the pursuit of their own creative processes and botanical studies by sharing our collections and expertise.

A fully illustrated exhibition catalogue is available for sale (*see "Recent Publications, p. 10*). This exhibition will be on display through 17 December 2010 (except 25–28 November and 10 December). Remember that the gallery is also open on Sundays, 1–4 p.m. Docents from the local ASBA chapter, Allegheny Highlands Botanical Art Society, were available

for tours of the exhibition on 3 and 17 October, 7 and 21 November and 5 December. If interested in a tour on another date, please contact the Art Department.

13th International travel exhibition

In late spring 2011 a travel version of the 13th International will be developed. It will include those artworks in the permanent collection and will be available for loan to galleries, museums and botanical gardens in the continental United States through August 2013. Please check our Web site for booking information and venues that will be available next year. We are most appreciative of the donations from numerous 13th International artists that will make this one of the largest International travel exhibitions. With our limited acquisition budget, these donations allow for a more representative selection of the exhibition to travel, and the artists' generosity greatly benefits the breadth of the permanent collection. We thank the following artists for their donations: Martin J. Allen (watercolor of Passion flower); Yara Anderson (watercolor of *Rosa* sp., Rosehips); Sara Bedford (watercolor of *Ligularia dentata*); Karen Bell-Brugger (watercolor of *Viburnum trilobum*); Diana Carneiro (watercolor of *Gongora bufonia*); Jackie Copeman (watercolor of *Tropaeolum majus* L., *Nasturtium* and of *Clivia miniata*); Joanna Craig-McFeely (watercolor of *Dracunculus vulgaris*); Rachael Dawson (watercolor of *Magnolia* × *soulangeana*); Rosemary Donnelly (watercolor of *Diospyros kaki* 'Hyakumo'); Wilna Eloff (watercolor of *Harworthia* sp.); Guy Eves (graphite pencil of *Paphiopedilum callosum* 'Jack' and of *Iris*); Paul Fennell



(continued on page 6)

A tribute to James J. White, Emeritus Curator of Art & Principal Research Scholar

James J. White's tenure at the Hunt Institute (1978–2010) had such a positive impact on the lives of numerous contemporary botanical artists throughout the world. Over the years he developed long-standing relationships with many of the leading botanical artists with whom he shared his discerning observations. James also traveled to Brazil and India in the 1980s and 1990s and met many botanical and natural history artists. Through the inclusion of their work in Hunt Institute exhibitions, he brought their work to the attention of a worldwide audience. The trust he developed with artists and collectors led to over 1,000 generous donations or bequests, which often consisted of numerous artworks, to the Hunt Institute's Art collection during his tenure. With each donation was the assurance that the work would be curated and properly maintained within a preeminent botanical art collection at a university research facility.

A native of Johnson City, Tennessee, James received his B.A. (1963) and M.S. (1968) at East Tennessee State University. After moving to Washington, D.C., in 1969, he continued to take courses in botany and art at George Washington University and the Corcoran School of Art. While living in Washington, D.C., James was supervisor of the Herbarium Services Unit in the Department of Botany at the Smithsonian Institution (1969–1978). While working there he often would find original botanical artworks in the same drawer as herbarium specimens, and his fascination for botanical art was forged. In 1978 James received the award for 10 years of outstanding service from the secretary of the Smithsonian Institution. He joined the Hunt Institute for Botanical

Documentation in 1978 as assistant curator of art and worked alongside John Brindle, the first curator of art, to build upon the existing botanical art collection and to curate a regular schedule of exhibitions. Becoming curator of art in 1982, James continued to develop the triennial International series (begun in 1964) into one of the most important exhibitions of contemporary botanical art and illustration in the world. During his 32 years at the Institute, he was involved with the curation of over 50 exhibitions. James contributed many *Delectus Huntiana* articles highlighting special items in the Art collection to our *Bulletin* and articles on botanical art in India to *Huntia*, our journal of botanical history. He assisted in the compilation of Bibliographer Gavin Bridson's *Plant, Animal & Anatomical Illustration in Art & Science* (1980). Over the course of several years, James oversaw the cataloguing of

the entire Art collection at the Hunt Institute, making the information available first in a nine-part print edition and in 2001 as a database on our Web site. In the early 1990s he began compiling the Register of Original Botanical Art, a guide to the location of mostly public collections of original botanical paintings and drawings from any time period done in traditional media, such as watercolor, pastel, ink or pencil, and added the database to our Web site in 2002. During his tenure he assisted with numerous requests for information, and he made the collection accessible to researchers from around the world.

The Hunt Institute has fostered a relationship with the American Society of Botanical Artists (ASBA) since it was incorporated in 1995. The ASBA is dedicated to promoting public awareness of botanical art and to encouraging the

development of this continuing artistic tradition. ASBA founder Diane Bouchier recollected in an essay how indispensable James was to the development of this organization. He immediately offered his encouragement and support by sharing contact information for artists, curators and educators active at botanic gardens, which was invaluable to the formation of the group. When Diane queried if the Institute might sponsor the first annual meeting of the ASBA in 1995, James not only agreed but also suggested that it be held in conjunction with the *8th International Exhibition of Botanical Art & Illustration*. This rich tradition continues every three years, with the ASBA's 16th Annual Meeting and Conference coinciding with the opening of the Hunt Institute's 13th International



in September 2010. The annual conference includes a diverse schedule of educational and networking opportunities that is a reflection of the valuable resource that this organization has become to artists working in this genre. James was always so pleased to see how this organization was growing and how it was enabling the development of established and up-and-coming botanical artists. Through workshops and exhibition opportunities, this organization's activities complement the mission of the Hunt Institute's International series to support and encourage contemporary botanical artists. It is fitting that at the closing banquet of the ASBA's 13th annual meeting in 2007, James was presented with their Award for Excellence in the Service of Botanical Art in recognition of his outstanding work in support of botanical art. At the closing banquet of the ASBA's 16th annual meeting, this award was renamed in his honor (see "2010 ASBA Award," p. 6).

James also was a research associate in the Section of Botany at Carnegie Museum of Natural History. In addition, he was a member of the following associations: American Association of Museums; American Society of Botanical Artists (ASBA) (founder member); Chelsea Physic Garden Florilegium Society (American Honorary Patron); The Brooklyn Botanic Garden Florilegium Society (Honorary Member); Council on Botanical and Horticultural Libraries (CBHL); the Florilegium Society at Sheffield Botanical Gardens (Patron); Western Pennsylvania Museum Council (WPMC) (founder member, Secretary, 1989, 1990, 1992, 1993, 1999; President, 1991; Treasurer, 1995–2003; Board Member, 1999–2003); Guild of Natural Science Illustrators (GNSI); Society of Botanical Artists (founder member); and Society for the Promotion of Indian Classical Music & Culture Amongst Youth (Pittsburgh Chapter) (founder member, Financial Coordinator, 1985–1999).

For many years James frequently traveled abroad, including trips to Mexico to give a talk on an 18th-century exploring expedition to New Spain at a scientific conference; to Brazil to accompany the Demonte family of natural history artists on a sketching trip in the Pantanal (a family with whom he developed a close relationship); to England to consult with Dr. Shirley Sherwood, the leading private collector of botanical art, about an exhibition; and to India to investigate the botanical art collections. James developed a special affection for Indian culture, including the visual arts, music and food. In the late 1980s, James was unable to find much information about botanical art in India. Stuart Cary Welch of Harvard University sent James a list of Indian repositories of botanical art, which he systematically visited, discovering even more over the course of his 5 visits in a 15-year period to that country. As a result of his discoveries, James brought attention to the unrecognized collections of this country
(continued on page 9)

A trip to India

In 1996 James received a Fulbright Award to catalogue a collection of botanical art created during British rule and held at the Dr. M. H. Marigowda National Horticultural Library at the Lalbagh Botanical Garden, Bangalore, Karnataka, India. Six months after my appointment as assistant curator of art began, I accompanied James to India to photograph these artworks. Each morning over a period of three weeks, we took an autorickshaw to the garden from the apartment we rented in the countryside and methodically catalogued over 700 original watercolors, 300 pencil drawings and 12 ink drawings (*see Bull. Hunt Inst. Bot. Doc. 1997/1998, 10(2): 7*)—working from morning to dusk in the garden's library with an intermittent fan, incense burning, attentive library employees, and a collapsible photography system with batteries and 35 mm film. When we ran out of both film and batteries at the end of three weeks, we were dismayed to see the librarian pull a few more prints that we were unaware existed. Thankfully they were prints instead of original artworks, but James diligently collected as much information as possible from them. We rented rooms with board from a relative of the garden's librarian, and we had an opportunity to become familiar with many members of the family. Long afterwards, James and I fondly remembered a ride we took one evening on the back of two small motorbikes driven by the father and uncle. Once I became accustomed to riding sidesaddle, we both enjoyed leaving the noisy neighborhood and traversing the quiet, grassy fields topped with a sky full of stars. We soon arrived at a temple with cows and pilgrims silently milling outside washed only by the light of a full moon. As we entered the temple lit only by candlelight, we were transfixed by the beauty of the moment. We both were glad that we had the other to share it with on our return to Pittsburgh and enjoyed those moments when recalling the experience years later. Through the many wonderful and challenging experiences we had during that trip a trust developed that continued through our 13-year working relationship at the Hunt Institute.

—Lugene Bruno, Curator of Art



Left: James J. White at the preview reception for the *12th International Exhibition of Botanical Art & Illustration*, 2007. Photo by Frank A. Reynolds. Above: Hoysala temple entrance gate, Belur, Karnataka, India, taken during a sightseeing trip by James and Lugene after finishing the photography at the Lalbagh Botanical Garden, 1996.

News from the Art Department

(continued from page 3)

(watercolor of Brussels sprouts); Noriko Fujii (watercolor of *Hydrangea macrophylla* 'Uzu Blue'); Yoko Furukawa (watercolor of *Brassica oleracea* var. *italica* and of Christmas rose); Leigh Ann Gale (Red onion study); Eiko Hamada (watercolor of *Pinus pinaster*); Wendy Hollender (colored pencil of *Pyrus communis*); Sarah Howard (watercolor of *Lonicera* × *tellmanniana* and of Milan turnip with garlic); Hiromi Hyogo (watercolor and graphite pencil of *Canna indica*); Yuko Inujima (acrylic of *Aspidistra elatior* and of *Platanus* × *acerifolia*); Kyoko Katayama (watercolor and graphite pencil of *Banksia* and graphite pencil of *Magnolia* sp.); Heeyoung Kim (pen-and-ink of Prairie dock, *Silphium terebinthinaceum*); Kumiko Kosuda (watercolor of *Cirsium purpuratum* Matsum.); Chika Kunou (watercolor of *Chrysanthemum morifolium* Ramat. var. *sinense* Makino); Asako Kuwajima (watercolor of Red turnip); Eun Joo Lee (watercolor of Poppy); Barbara Lewis (watercolor of *Brassica oleracea* var. *acephala*); Sally Markell (watercolor of *Cantharellus cibarius*); Joan McGann (pen-and-ink of *Stenocactus crispatus* and of *Astrophytum ornatum* var. *mirbelli*); Sue McLean (watercolor of *Glossodia major* R. Br., Wax-lip orchid); Angeline de Meester (watercolor of *Taxus baccata* 'Dovastonii Aurea' with *T. baccata* 'Fastigiata' in the background); Annie Morris (watercolor of Hawthorn, *Crataegus monogyna*); Edd Morrison (graphite pencil of *Ilex aquifolium*); Kate Nuttall (watercolor of Gourd I, Gourd II, and Gourd III); Margareta Pertl (watercolor and pencil



of *Paphiopedilum wardii* × *dayanum* study); Kandis Vermeer Phillips (watercolor on vellum of Columbine inspired by Hoefnagel); Thomas Reaume (pen-and-ink of *Trillium cernuum* and of *Verbascum thapsus*, Common mullein as part of a donation of 72 artworks); Dorothee de Sampayo Garrido-Nijgh (watercolor of *Macadamia integrifolia* and of French and Italian truffles); Mary Ann Scott (watercolor of *Camellia japonica* 'General Colletti' and of *Hosta plantaginea*); Keiko Sekiya (watercolor of *Malus domestica* 'Alps Otome'); Andrew Seward (pencil and watercolor of *Durvillea potatorum* and of *Phyllospora comosa*); Billy Showell (watercolor of *Zantedeschia* Heart); Sally Strawson (watercolor of *Fritillaria meleagris*); Fiona Strickland (watercolor of *Helianthus*, Last sunflower); Noriko Tobita (watercolor of *Rubus trifidus*); Lidia Vanzetti (watercolor of Mela 'd la cumpòsta' [Apple 'of compote']); Catherine M. Watters (watercolor on vellum of Pear, *Pyrus communis* 'Conference' and of Pear, *Pyrus communis* 'Packham's Triumph'); Kerri Weller (watercolor of *Iris germanica*); Sue Wickison (watercolor of *Arisaema speciosum*, juvenile stage); Sue J. Williams (watercolor of *Paphiopedilum callosum*); NCB Naturalis–Nationaal Herbarium Nederland (Esmée L. C. Winkel's pen-and-ink of *Coelogyne punctulata* Lindl. subsp. *brevipedunculata* Subedi.); Yoko Yokoyama (watercolor of *Lilium* 'Casablanca' and of Rosa 'Evelyn'); JoAnn and Harry Avery in memory of John V. Brindle (Herman Zaage's mezzotint of *Epiphyte*); and Fátima Zagonel (watercolor of *Govenia utriculata*).

—Lugene Bruno, Curator of Art

2010 ASBA Award for Service to Botanical Art

This year's recipient is a great friend to the ASBA and is himself—or herself—an accomplished artist whose own photographs appear regularly in juried and invitational exhibitions. He—or she—is a scholar, surrounded by historically significant botanical art but also active in searching for today's artists who create the best of contemporary botanical art. This person is an intrepid traveler who assisted another well-known friend of the ASBA in the documentation of artworks in the Lalbagh Botanical Garden in Bangalore in 1996. This person has extensive experience in the archival preparation of art materials for exhibition at museums and has long been involved in designing exhibitions and companion catalogues with which we are all happily familiar. In fact, her organization hosts the ASBA's annual



Above left: ASBA Executive Director Robin Jess and Curator of Art Lugene Bruno. *Above right:* 13th International artists Eiko Hamada (Japan), Margareta Pertl (Ireland) with magnifying headset and Kerri Weller (Canada) autograph each others exhibition catalogues. In the background Martha Kemp (9th International) holds a bag of catalogues while talking with another artist on the gallery stage. *Below left:* 13th International artist Leigh Ann Gale (England) with her watercolor of *Ludisia discolor* 'Red Velvet,' 2009. *Below right:* 13th International artist Yuko Inujima (Japan) with her watercolor (top) of *Platanus × acerifolia*, 1997. All preview photos by Frank A. Reynolds.

meeting every three years to coincide with its International exhibitions. This year the name of this award has been changed to the James White Award for Service to Botanical Art, and it is fitting indeed that the recipient this year is his successor as Curator of Art and Senior Research Scholar at the Hunt Institute . . . Lugene Bruno!

—Martha Kemp, botanical artist and ASBA membership committee co-chair and board member

Upcoming exhibitions

Spring 2011

Flowers have held meaning for centuries, their symbolic use dating back to antiquity when the rose was the plant of Greek goddess Aphrodite and was laid on graves as a symbol of life and rebirth by the Romans. In the medieval and Renaissance eras, flowers were imbued with moral or religious sentiment, apparent in the artistic depiction of Christian saints with flowers symbolic of their virtues. Europe in the early 18th century saw the introduction of the Turkish *selam*, or secret language of flowers, in which each bloom had a specific definition and could be included in an arrangement to communicate an intended message. The floral bouquet as a system of coded meanings gained great popularity in France in the 19th century, and writers began to publish small books that defined the symbolic sentiment of each flower. Victorian England quickly embraced this new practice of floriography as a way to express feelings within the boundaries of strict etiquette, and soon Language of Flowers books, complete with poems and floral dictionaries, could be found in the possession of many a well-to-do or educated woman. Since many of these flower books were bought as formal gifts, their bindings and illustrations were of paramount importance to buyers, and the artistic opportunity attracted some of the best known floral painters of the time, including Panrace Bessa (French, 1771–1885) and Kate Greenaway (English, 1846–1901). While the illustrations often emphasized sentiment and romance over accuracy, they were prized for their beauty and evoked the period's perspectives on nature.

The Hunt Institute's exhibition will examine the historical phenomenon of the Language of Flowers book and display multiple volumes collected by its founder, Rachael Hunt, and others added to the collection since its founding in 1961. Botanical portraits from the permanent collection also will

be examined to reveal their floriographic definitions in this exploration of the powerful symbolic and unspoken meanings of flowers in recent centuries.

—Catherine Hammond, Curatorial Assistant

Fall 2011

The Hunt Institute will commemorate its 50th anniversary with an exhibit in fall 2011 that will feature books, prints, original artwork, portraits and manuscripts—all historical rarities and gems from our permanent collections. The exhibit will trace the development of Rachel Hunt's collections over 50 years and point to how those collections have been augmented and kept accessible to various public sectors by specialized curators during the succeeding 50 years since our founding.



2010 Hunt Institute Associates

2010 Regular Associates

Amy Lysbeth Ahrens
Norma S. Artman
ArtPlantae
Anonymous
Anonymous
June E. Bandemer
W. L. Banks
Janette Barlow
Seth Beckerman
Karen Bell-Brugger
Marge Berer
Elaine M. Bergstrom
Anonymous
Sarah S. Boasberg
G. Lee Boerger
Olivia Marie Braida-Chiusano
Anonymous
Buncher Family Foundation
Elizabeth W. Carroll
Nancy Carol Carter
Beverly Clarke
Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Judith Dumke
Beverly Duncan
Anonymous
Anonymous
John Eedy
Jean Emmons
Dorothy B. Ferrer
Regan Fetterolf
Anonymous
Anonymous
Brenden & Renee Gebben
Trudy Gerlach
John Gist
Anonymous
Anonymous
Karen B. Greb
Elisabeth Griggs
Marina R. Haldas
Anonymous
Sharon Hegner
Anonymous
José & Nancy Heraud
Christian C. Heuer
Hollie Powers Holt
Mieko Ishikawa
Anonymous
Roy A. Jensen
Anonymous
Anonymous
Courtney Klingensmith

Karen Kluglein
Anonymous
David Kopitzke
Janet L. Krikston
Anonymous
Linda M. Le Geyt
Barbara G. Levit
Donna M. Loomis
Anonymous
Roberta J. Lutgens
Dr. Madeleine Ly-Tio-Fane
Anonymous
Carol A. Maddison
Pamela Mason
Victoria Matthews
Rosemarie Mazza
Anonymous
Anonymous
Anonymous
M. E. Mitchell
Anonymous
Anonymous
Anonymous
Dr. Charles Nelson
Heidi Nitze
Ohio State University
Chadwick Arboretum
Valerie Oxley
Theodore W. Palmer
Annette Paluh
William C. Paxton
Ann C. Payne
Anonymous
Emma L. Peters
Diane Piemonte
Jeanne Poremski
Nellie Sue Potter
Trish Proctor
Judith Quattrochi
Anonymous
Dudley J. Raynal
Paula Rebert
Anonymous
Debora Resa
Anonymous
Anonymous
Thomas Rohlen
Kathy Sabec Dax
Miriam Sagasti
Anonymous
Muriel Sandler
Anonymous
Anonymous
Nancy Seiler
Anonymous
Myra Sourkes
Anonymous

Judy Stark
Anonymous
Jacqueline Stempfer
Jessica Tcherepnine
Peggy Trevanion
Anonymous
Linda Vredenburgh
Anonymous
Anonymous
Arleen Weinstein
William N. Weld
Anonymous
Cynthia Werner
Western PA Unit,
The Herb Society
of America
Anonymous
Jody Williams
Patricia Wuillemin
Kay Yatskievych
Dr. Mary Jane Zander

2010 Patron Associates

Alyce Amery-Spencer
Art Institute at the Desert Museum
Elizabeth Lea Black
Robert & Kathleen Boykin
Josephine Briggs
Marilyn Bruschi
Anonymous
Linda M. Crawford
Ann de Klerk
Donna M. Edmonds
Maura C. Flannery
Mr. and Mrs. Hans Fleischner
Chris J. Haas, M.D.
Linda Hackett
Amanda Harris
Ernest Hartley, Ph.D.
Daniel S. Kalk
Yoshiko Kamei
Martha G. Kemp
Anonymous
Anonymous
Susan Frei Nathan
Kate Nessler
Kay C. Neuhausen
George Olson
Carolyn Payzant
Jeanne Perrier
John & Angella Raczkiewicz
Wilfred & Ruth Rouleau
Terrace Horticultural Books
Alfred Traverse
Anonymous
Anonymous

2011 Associates program

We hope that our Regular Associates and Patron Associates enjoyed their memberships in the Associates program during 2010 and took full advantage of their benefits. As you consider renewing for 2011 or joining for the first time, we would like to preview our plans for the upcoming year.

Our annual Open House will be held in June in conjunction with the spring exhibition about the language of flowers, which will preview in March and run through 30 June 2011. Previewing in September and running through December 2011, our fall exhibition will celebrate the 50th anniversary of the Institute, and all Associates will receive the accompanying catalogue. Since we do not have enough submissions to publish an issue of *Huntia* in 2011, all members will receive the anniversary exhibition catalogue.

Those renewing or joining at the Patron Associate level will receive the exhibition catalogue, Ex Libris print 6, the Victorian Flowers address book and three free hours of staff research time. Those joining at the Sustaining Associate (\$500) and Benefactor Associate (\$1000) 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*. Please complete the Acknowledgment section of the renewal form or the Associates program brochure to let me know if and how you would like your name to appear.

As a new feature of the program, we are offering 2011 Associates the option of receiving the preview reception invitations as PDF files sent via email. It is our small step toward reducing our carbon footprint. To participate, please provide your email address and check the first box in the Customer Information section of the renewal form or the Associates program brochure. For those wanting to more fully participate in our green initiatives, please check the second box in the Customer Information section to receive an email when the *Bulletin* is posted to our Web site as a PDF instead of receiving the printed version via mail.

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 2011 Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2010 Regular Associates and Patron Associates wishing to renew their own or gift memberships for 2011 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

*We would like to thank
our 2010 Regular and
Patron Associates for
their generous support
of the Institute's mission
and programs!*

A tribute to James J. White

(continued from page 5)

as well as the work of leading Indian botanists, scholars and artists. He wrote of Indian botanical art collections in a series of articles in *Huntia* (1996, 9(2): 137–178; 1999, 10(2): 121–124, 139–185) and described his experiences in the Hunt Institute's *Bulletin* (see "Notes from the Field," *Bull. Hunt Inst. Bot. Doc.*, 1994, 9(1): 4–5 and 1997/1998, 10(2): 6, 11). He visited botanists and scholars at universities, botanic gardens and museums to view their herbaria and botanical art collections. While in India he also visited art schools and artists in their studios, becoming familiar with their working methods—both traditional and contemporary. He was often a guest in their homes and would travel with them by motorbike or bus to see the sights and to meet other artists. He returned the favor by hosting artists Mahaveer

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The 2010 Lawrence Memorial Award

The Lawrence Memorial Award commemorates the life and achievements of Dr. George H. M. Lawrence (1910–1978), founding director of Hunt Institute (1961–1970). The annual (semiannual from 1988 to 2000) award in the amount of \$2,000 is given to an outstanding doctoral candidate for travel in support of dissertation research in systematic botany or horticulture, or the history of the plant sciences, including literature and exploration. The recipient of the award is selected from candidates nominated by their major professors. Nominees may be from any country, and the award is made strictly on the basis of merit—the recipient's general scholarly promise and the significance of the research proposed. The award committee includes representatives from the Hunt Institute, the Hunt Foundation, the Lawrence family and the botanical community. The award is presented at the annual banquet of the Botanical Society of America.



Christine D. Bacon, conducting fieldwork in Ecuador for a project on local adaptation and the latitudinal gradient.

Christine D. Bacon, a student of Professor Mark P. Simmons at Colorado State University, is the recipient of the 2010 Lawrence Memorial Award. For her dissertation research, Ms. Bacon

has undertaken an integrative research study of the genus *Pritchardia*. With the proceeds of the award, she will conduct field and collections-based work in Hawaii.

Recent publications

Catalogue [of the] 13th International Exhibition of Botanical Art & Illustration

By Lugene B. Bruno. 2010. 198 pp.; 110 color, 72 b&w figs.; 8 1/2 × 11"; 3 lbs. Pictorial stiff paper cover, \$25.00 plus shipping and handling. ISBN 978-0-913196-84-7.

Including biographical data, portraits of the artists, and reproductions of the artworks, this fully illustrated catalogue accompanies the Hunt Institute's *13th International Exhibition of Botanical Art & Illustration*. This catalogue features 110 watercolors, drawings and prints representing the work of 72 artists from 15 countries. The Institute established the International series in 1964 with the hope of supporting and encouraging contemporary botanical artists. Every three years, the International series and its accompanying catalogue feature the

works of talented botanical artists from around the world. Collectively, the 13 International catalogues include 1,088 artists and are the most comprehensive record available of contemporary botanical artists and illustrators.

Hunt Institute Curator of Art Lugene B. Bruno wrote the introduction and designed the catalogue. Hunt Institute Graphics Manager Frank A. Reynolds did the reproduction photography with the Sony A900 digital camera. The catalogue was printed on mixed sources paper certified by the Forest Stewardship Council.

Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications.



For a complete list of our publications, visit our Web site. To order this publication or others, contact the Institute.

Open House

Here at the Institute we always look forward to the Open House with equal amounts of enthusiasm and trepidation and a few moments of stark panic. We worry that you won't attend (a hearty thank-you to those intrepid Associates who attended our first event in 2006), and we worry that you will attend in numbers that would overwhelm us. Each year we scramble to prepare presentations amid our normal work duties hoping that you will find the topics as interesting as we do. We assemble the information packets, we meet to see what we forgot to do, and we begin to question why we do it. Then in no time you are here—enthusiastic and supportive—and we remember why we do it.

Open House 2010, our fifth such event, was enthusiastically enjoyed by the attendees and deeply gratifying to the presenters. The event was held on Sunday and Monday, 27 and 28 June. Approximately 70 people attended, including 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, volunteers from Phipps Conservatory and Botanical Gardens, colleagues from Carnegie Mellon,



Open House visitors peruse the exhibition after the gallery talk by Curator of Art Lugene Bruno and collector Isaac Sutton on Monday, 28 June 2010. Photo by Frank A. Reynolds.

a number of longtime friends of the Institute, and several newcomers. Attendees participated in different aspects of the program that included department, gallery and reading room tours and curator talks. Archivist Angela Todd gave a talk titled “Banks and the banksias: The man and the plants that define a nation,” and Librarian Charlotte Tancin followed with “Specimens captured with pencil and paint: Examples of artwork from expeditions.” Visitors on Monday enjoyed a special treat as Isaac Sutton joined Curator of Art Lugene Bruno for a gallery talk about the artwork from his collection that comprised the

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

We invite you to Open House 2011, which will be held in June in conjunction with our spring exhibition. As this issue of the *Bulletin* goes to press, we are in the early planning stages for Open House 2011 (which means we're slightly anxious but not yet in full-blown panic). A complete schedule of events should be available on our Web site by February.

—Scarlett T. Townsend, Editor

A tribute to James J. White

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Swami and Damodar Lal Gurjar when they visited Pittsburgh for exhibitions that included their work. During these trips, James found some of the best Indian artists working in the genre of botanical art, and he introduced their work in Hunt Institute exhibitions, such as *Natural History Paintings from Rajasthan* (1995), *Portraits of Indian Trees: Arundhati Vartak* (1999) and *Enduring Perfection: Paintings by Damodar Lal Gurjar* (2001). In the process he

developed many lasting friendships with artists, and he understood the importance of supporting their creative pursuits by acquiring original artworks for the Hunt Institute collection. During his final trip to India as a Fulbright research scholar in 1996, James catalogued over 1,000 original, 19th-century botanical watercolors and drawings in the collection of the Lalbagh Botanical Garden, Bangalore (see “A trip to India,” p. 5).

James always enjoyed the beauty of any art form that portrayed the ever-fascinating aspects of the natural world, and he gained the respect of artists, botanists and scholars around the world for bringing attention to botanical art. The many members of the botanical art and scientific community throughout the world who have had the privilege of knowing James will deeply miss his insight, assistance and encouragement.

—Lugene Bruno, Curator of Art

Bulletin

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Photographer: Frank A. Reynolds

Printed and bound by R.R. Donnelley, Hoechstetter Plant, Pittsburgh, PA

Published biannually by the Institute. Subscription rates per volume:
U.S. \$8.00; outside the U.S. \$9.00 plus \$6.00 for airmail. Hunt
Institute Associates receive the *Bulletin* as a membership benefit. All
correspondence regarding subscriptions and missing issues should be
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