



# Bulletin

of the Hunt Institute for Botanical Documentation

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## Inside

-  In Memoriam  
Bernadette G.  
Callery
-  Linnaean letter
-  *Portraits of a Garden*  
on display
-  2013 Associates  
program

*Thunbergia mysorensis* [*Thunbergia mysorensis* (Wight) T. Anderson ex Beddome, Indian clock vine, Acanthaceae (acanthus family)], 2004, watercolor on mottled classic calfskin vellum by Carol Woodin, © 2004 Brooklyn Botanic Garden, All Rights Reserved. This popular ornamental plant, grown in tropical and subtropical gardens and in conservatories and greenhouses, is featured in BBG's Tropical Pavilion. Woodin's interest in the natural world and love of painting dovetailed into a career as a botanical artist specializing in rare plants, mainly orchids.

In Memoriam

## Bernadette G. Callery

(1 December 1947–27 July 2012)

We are saddened to report the death of Bernadette G. Callery, who was assistant librarian and then librarian at the Institute for 16 years and later was named an adjunct research scholar up until her death. She died after a year-long battle with ovarian cancer.

Bernadette studied descriptive bibliography as an English major at Seton Hill College (1965–1969), and she earned an M.A. in library science at the University of Chicago in 1971. She was hired as assistant librarian at Hunt Institute later that year, becoming librarian in 1977. She was given responsibility for cataloging the Library collection, in addition to providing research assistance and collaborating with staff from other Institute departments on exhibitions. Eventually her responsibilities extended to include buying books for the Library, maintaining the serials collection and exchange program, and all of the other tasks necessary to run a research library. In 1979 she was primary creator of a symposium and exhibition, *The Tradition of Fine Bookbinding in the Twentieth Century*, that brought together the work of significant modern bookbinders and their historical counterparts. In the mid-1980s she implemented an online catalog for the Library.

In 1987 she was hired as research librarian at the New York Botanical Garden Library, where she remained until

1994. There she also provided research assistance, curated exhibitions and implemented their first online library catalog, CATALPA. A notable exhibition that she co-curated was *Nature's Mirror*, held at the New York Public Library in 1989. That exhibition included original botanical art and printed books from the collections of the New York Botanical Garden Library, the New York Public Library and the Royal Botanic Gardens, Kew (England).

While working at both the Institute and New York Botanical Garden, Bernadette published articles and reviews on various aspects of botanical bibliography and botanical illustration. She presented several papers at annual meetings of the Society for the History of Natural History in London. She was an active member of the Council on Botanical and Horticultural Libraries (CBHL), serving as president (1980–1981), newsletter and book review editor, membership coordinator and directory producer and their first Webmaster. In 1997 CBHL awarded her their highest honor, the Charles Robert Long Award of Extraordinary Merit. She also maintained a connection with the Guild of Bookworkers for many years, serving as membership secretary and producing their annual indexed membership list from 1985 to 2003.

In late 1994 Bernadette became librarian at the Carnegie Museum of Natural History. The next year she began a part-time course of study in archives at the University of Pittsburgh's School of Information Sciences, eventually also pursuing a doctoral degree there, awarded in 2002. At the Carnegie Museum she worked with architects, building engineers and construction workers to design a new library



Bernadette Callery in her office at Hunt Institute, late 1970s or early 1980s.



In fall 1997 Anita Karg (Hunt Institute Archivist, 1988–1999) presented to Bernadette a certificate for the Long Award along with an original botanical artwork on behalf of CBHL. Bernadette had been chosen for that honor in absentia at the CBHL annual meeting earlier that year. Anita had chaired the award committee and made the presentation here in the Strandell Room. Photo by Graphics Manager Frank A. Reynolds.



Three views of the memorial service for Bernadette that was held at Hunt Institute on 9 September 2012. Her partner, Joe Newcomer, conducted the service and is shown seated at the head of the table

space and then oversaw the move into the new library. In 1999 she organized a Preservation Fair, a public information event that brought the public together with preservation and conservation experts. It was inspired by similar events at the Library of Congress. The fair was repeated in 2000, 2002, 2009 and 2011 and is planned to continue in the future.

After receiving her Ph.D. in 2002, Bernadette taught at the School of Information Sciences as an adjunct professor. She was invited to spend the 2007 academic year as a visiting professor and joined the faculty in 2008. She was very excited about being able to train future archivists and about helping to shape the field in that way.

Two months before her death, Bernadette asked me if her memorial service could be held at Hunt Institute. She designed the service herself in consultation with her partner of 46 years, Joseph M. Newcomer, who used her design document to make a PowerPoint presentation that included musical selections representing her favorite genres of music and some of her favorite composers and performers, along with a suite of cartoons drawn by Joe featuring characters based on him and Bernadette. Family photographs and a number of awards that she had received were on display.

She had also asked us to make a book display for the service that would show at least one original 16th-century



in all three photos. Librarian Charlotte Tancin worked with him to coordinate the service and can be seen in the top photo, seated to the left of the table. Photos by Graphics Manager Frank A. Reynolds.

woodblock and the image made from it as it appeared in one of the herbals of Pier Andrea Mattioli (1500–1577) published in the 1560s. Curator of Art Lugene Bruno and I put together a display of two of these woodblocks and the first herbals for which they were made: *New Kreüterbuch* (Prague, 1563) and *Commentarii in Sex Libros Dioscoridis de Medica Materia* (Venice, 1565). At Bernadette's request we also displayed modern restrikes of both prints made by Clifford Harvey with her assistance in the early 1980s. In 1982 she wrote an article for our *Bulletin* about the use of these woodblocks and asked that it, too, be displayed. In it she wrote: "The Mattioli blocks ... are important artifacts in the history of botanical printing. The examination of actual printing blocks provides not only tangible evidence of the techniques used, but also a more immediate awareness of the botanical artist's skills in transforming plants into print" (*Bull. Hunt Inst. Bot. Doc.*, 1982, 4(1): 4–5).

The memorial service took place on 9 September. More than one hundred family, friends and colleagues came to honor Bernadette's life and her memory. In addition to her partner, Joe, she is survived by her brother, Tony Callery, and his sons, Jake and Taylor, as well as other nieces and nephews.

—Charlotte A. Tancin, Librarian

## Linnaean letter found

Even a well-documented collection can contain a surprise. To our absolute delight, we found a letter from George Edwards (1694–1773) to Carolus Linnaeus (1707–1778), the father of binomial nomenclature and modern taxonomy. It was in a small clutch of uncataloged material in the Library, these being not books but single sheets, some of them letterpress, others engraved images.

George Edwards was a naturalist and ornithologist and came to be popularly called “the father of British ornithology.” He was born at Stratford in Essex and spent his early adulthood traveling through Europe, studying natural history and building his reputation for colored drawings of birds in particular and animals more generally. In 1733 he was appointed as librarian to the Royal College of Physicians on the recommendation of Hans Sloane (1660–1753).

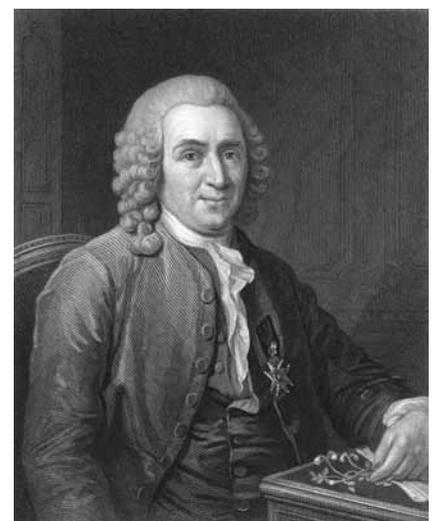
Edwards’ *A Natural History of Uncommon Birds* was published between 1743 and 1751, and three supplementary volumes, under the title *Gleanings of Natural History*, were issued in 1758, 1760 and 1764. The two works contained both English and French text along with engravings and descriptions of more than 600 natural history subjects not before described. He likewise added a general index in English and French, which in a later version was supplied with Linnaean names by Linnaeus himself. Edwards also produced *Essays upon Natural History* (1770), which repeated essays from his earlier works and is catalogued in our Library, and *Elements of Fossilogy* (1776). He revised the third edition of Marc Catesby’s *The Natural History of Carolina, Florida, and the Bahama Islands...* (1771), and a number of Edwards’ essays along with some biographical material “were collected by J. Robson and issued with the Linnaean index in 1776,” according to the *Dictionary of National Biography* (1993).

In a 1992 biography of Edwards, A. Stuart Mason wrote that Edwards “was finally elected Fellow of the Royal Society in 1757 when he had given ten formal presentations, four of them

I<sup>st</sup> received Yours of Septem<sup>r</sup> last. you Will <sup>likely see in</sup> the Philos<sup>ophical</sup> Transac a better account of the Balamis you mention as to the plates they will be described by me to the best of my capacity as to the knob on the bill of the Mituporanga and the Pauxi ~~which~~ <sup>they can't</sup> touch as if Beamey covered with a solid Skin. the tortois is of the size of nature, from pensilvania. as to the Chimpanze tysons book may easily be had of Osborne Grays Im Lond I can Oblige you with a skin pretty well preservd if you care to accept of it, <sup>it is</sup> of the same Species with what I have figurd but <sup>the</sup> differan sex. tysons seem to differ from mine in no respect but the colour he describes his to have black here. I have the Icons of tyson by me which are at your service if you do ~~not~~ care to buy the book. I have layd by for you as of the first Impressions of My Plates which with those you have receivd will complet a Hundred and wait only for a safe conveyance of them to you. God grant us Peace that our ~~literary~~ <sup>correspondance</sup> may be free and uninterrupted. tysons book treat of the Rattle Snake and Musk Hog as well as the pygmy. he Gives a long and tedious decertation on the Antien Pigmie, satiro, &c and supposes them all to be Monkey. tysons Original was <sup>published</sup> <sup>in</sup> <sup>1699</sup> <sup>in</sup> <sup>Paris</sup>, published the latter end of the last century. what is now to be bought is a 2<sup>d</sup> Edition 4<sup>to</sup>. I am Greatly Obliged to you for your kind expression of friendship and Service to me and shall be ready to Make such returns as are in My Power. My Good friend W<sup>m</sup> De costa has been so Obliging as to Offer to insert the Sense of what I have to say under the same cover with his to you ~~and yours~~ <sup>and yours</sup>. I thank you for linking to me such Books of Natural history that you think may be usefull to me which books I shall endeavor to procure. I rest I<sup>r</sup> your Obliged  
Geo Edwards.  
To Charles Linnaeus Knight of the Polar Star  
send in my letter to Linnaeus of 5<sup>th</sup> October 1759  
this above was writte April 9<sup>th</sup> 1759

being published in the *Philosophical Transactions*.” Around 1764 Edwards retired to Plaistow, Essex, where he later died.

Edwards was a good example of 18th-century amateurs’ importance to natural history. He traveled, made notes and drawings of birds and other animals that he encountered and corresponded with other like-minded individuals who shared information and images. He republished some of his work in a handier and less expensive format, repeating a number of the essays from his seven-volume work in 1770 in a small, octavo volume.



### Transcription of letter from George Edwards to Linnaeus

I received yours of September last. You will shortly see in the Philosophical Transactions a better account of the Balanus (Plate 286) you mention. As to the plates they will be described by me to the best of my capacity. As to the knobs on the bills of the Mituporauga and the Pauxi, they are hard to touch as if boney [and] covered with a solid skin. The tortoise is of the size of nature, from Pennsylvania. As to the Chimpanzee, Tyson's book may easily be had of Osborne, Gray's Inn, London. I can oblige you with a skin pretty well preserved if you care to accept of it; it is of the same species with what I have figured but the different sex. Tyson's seems to differ from mine in no respect but the colour. He describes his to have black hair. I have the icons of Tyson by me which are at your service if you do not care to buy the book. I have laid by for you 25 of the first impressions of my plates, which with those you have received will complete a hundred, and wait only for a safe conveyance of them to you. God grant us peace that our correspondence may be free and uninterrupted. Tyson's book treats of the Rattlesnake and Musk hog as well as the Pygmy. He gives a long and tedious dissertation on the ancient pygmy, satyrs &c and supposes them all to be monkeys. Tyson's original was I believe in folio, published A.D. 1699. What is now to be bought is a 2nd edition, quarto, 1751. I am greatly obliged to you for your kind expressions of friendship and service to me and shall be ready to make such returns as are in my power. My good friend Mr. De Costa has been so obliging as to offer to insert the sense of what I have to say under the same cover with his to you. I thank you for hinting to me such books of natural history that you think may be useful to me, which books I shall endeavor to procure. I rest Sir your obliged &c &c &c

From Geo Edwards  
To Charles Linnaeus, Knight of the Polar Star

Sent in My Letter to Linnaeus of 5th October 1759  
This above was wrote April 9th 1759

Page 4, above, Letter from George Edwards (1694–1773) to Carolus Linnaeus (1707–1778), 9 April 1759, HI Archives General Autograph Collection. Below, Carolus Linnaeus, engraving by C. E. Wagstaff after an oil painting by L. Pasch after an original by A. Roslin (1775) at the Royal Swedish Academy of Sciences, Stockholm, for John Eadie and John Francis Waller, *The Imperial*

*Dictionary of Universal Biography* (London, William Mackenzie, 1857–1863, vol. 3), HI Archives portrait no. 20. Page 5, below, George Edwards, engraving by Johann Sebastian Müller (1715–1792) after a wax model by Isaac Gosset (1713–1799) for Edwards, *Essays upon Natural History* (London, Printed by J. Robson, 1770, frontispiece), HI Archives portrait no. 3.



He published not only his own observations and descriptions but also cited and repeated those of a number of his fellow naturalists. He made his own watercolor drawings and engravings, describing the process in his books for other would-be natural history illustrators. *Essays* included “Receipt for making pictures of birds, with their natural feathers,” “Receipt for taking the figures of butterflies on paper,” “An idea of drawing and painting in water-colours,” “Brief instructions for etching, or engraving on copper-plates with aqua fortis,” and “Directions how to prepare birds preserved in spirits

for drawing.” This collegial impulse to share information spoke well of his feeling of connectedness with his fellow naturalists.

As noted in his letter to Linnaeus, Edwards sent or intended to send at least 100 of his natural history plates to Linnaeus. (See transcription, *at left*, which has been converted to modern spellings, punctuation, etc. for readability.) He and Linnaeus corresponded about a variety of animals; our letter mentioned barnacles, large birds, tortoises, chimpanzees, rattlesnakes, musk hogs. He also asked Linnaeus to recommend natural history books that might be useful to him.

In this letter he cited “Tyson's book” several times. That would be Edward Tyson's (1650–1708) *Orang-outang, sive Homo sylvestris, or The Anatomy of a Pygmy Compared with That of a Monkey, an Ape, and a Man...*, ed. 2 (London, 1751). As Edwards noted to Linnaeus, Tyson's first edition had been published in folio (London, 1699), the second edition being a quarto. Also as noted in the letter, Tyson compared various species that seemed exotic at that time.

We speculate that our letter was a copy made by Edwards for his own records. His notes at the bottom of the sheet indicated that he enclosed the April letter along with a later letter that he sent to Linnaeus in October, suggesting that he did not take Mr. De Costa up on his offer to enclose Edwards' letter with his own to Linnaeus. We sent a digital copy of our letter to The Linnaeus Correspondence project (<http://linnaeus.c18.net>), where it was added to seven others between Linnaeus and Edwards. Our letter was dated 9 April 1759 and designated as L6103 on their Web site. The original letter has been accessioned into our General Autograph Collection of handwritten letters from European and American botanists, which was begun by Rachel Hunt.

—Angela Todd, Archivist and  
Charlotte A. Tancin, Librarian

## News from the Art Department

### *Portraits of a Garden, Brooklyn Botanic Garden Florilegium opens*

A florilegium is a group of plant images representing a specific garden or a special collection of plants. In 2000 the Brooklyn Botanic Garden's Florilegium Society was established to create an archive of original paintings and drawings of the many splendid specimens in that garden. These works are donated to the Garden's archive, where they augment the collections of the library and serve as resources for scholars, researchers, other artists and the general public and promote the scientific, educational and cultural pursuits of the Garden. The BBG Florilegium was the first in the United States and modeled on the one begun in 1995 at the Chelsea Physic Garden, London. The Hunt Institute exhibited a selection from the Chelsea Physic Garden Florilegium Society in 2000.

On loan for this exhibition are watercolors and drawings of 48 of the 250 plants of the BBG so far recorded by these florilegium artists. With over 12,000 plants represented in



themed gardens and pavilions on the 52 acres in this urban oasis (including native flora, specimen trees and shrubs from around the world and exotic tropical species), these artists will continue to create an important visual record while the curators continue to collect and preserve dried herbarium specimens. The artworks in this exhibition are grouped by the section of the garden in which each plant appears with supporting text about the habitat of each plant and each artist's biography and description of their working methods. An example is Lynn Railsback's watercolor of the woodland plant *Polygonatum biflorum* from the BBG's Native Flora Garden. This award-winning artist continues to exhibit her work throughout the United States and Europe and has focused on painting native plants of a region. Railsback found that the twisting movement in the stem and leaves created an exciting composition and was inspired to paint a companion piece in the fruiting stage.





Left, *Polygonatum biflorum* [*Polygonatum biflorum* (Walter) Elliott, smooth Solomon's seal, Liliaceae (lily family)], 2010, Winsor & Newton watercolor on Strathmore 500 series, plate-finish, bristol paper by Lynn Railsback, © 2010 Brooklyn Botanic Garden, All Rights Reserved.

Above, Native Flora Garden in fall at BBG, photo by Antonio M. Rosario, courtesy of Brooklyn Botanic Garden.

Accompanying this exhibition are six rare items from the Hunt Institute's Library collection that illustrate the florilegia tradition from the 17th to 19th centuries:

Two examples of 17th-century florilegia that glorified garden flowers and served as pattern books for needleworkers;

- Johann Theodore de Bry (1561–1623?), *Florilegium Novum ...* (Oppenheim, 1611, pl. 20), HI Library call no. DQ1 B915F
- Crispijn van de Passe (ca.1593–1667), *Hortus Floridus ...* (Arnheim, Johannes Janssoon, 1614–1616, pt. 3, Autumnus, pl. 2), HI Library call no. DQ1 P287h

A record of an 18th- and a 19th-century royal garden;

- Basilius Besler (1561–1629), *Hortus Eystettensis*, ([Nuremberg?, s.n.], 1713), HI Library call no. h DB3

(continued on page 8)



Above, left to right, Francesca Anderson, Kathy Crosby and Lugene Bruno introduce the exhibition in the gallery during the preview reception.



Above, left to right, Charlotte Tancin, Kathy Crosby, Francesca Anderson, Harriet Carotenuto and Mary Ryniec view book display in reading room.

Left, Francesca Anderson talks with a preview reception attendee.

During the preview reception, devotees of Hunt Institute exhibitions were introduced to Brooklyn Botanic Garden Head Librarian Kathy Crosby and BBG Florilegium Artist and Founding Member Francesca Anderson, who shared their insights on the importance of florilegia in modern times. Four of the Brooklyn Botanic Garden's Florilegium artists attended the preview reception: the aforementioned Francesca Anderson, Harriet Carotenuto (and spouse), Rose Pellicano and Mary Ryniec (and spouse). All but Rose Pellicano were available the next morning to view a selection of original artworks and publications with Librarian Charlotte Tancin and Curator of Art Lugene Bruno. Each artist pored over original watercolors and engraved volumes including works by Pierre-Joseph Redouté (1759–1840), Maria Sibylla Merian (1647–1717), Anne Ophelia Dowden (1907–2007) and Marilena Pistoia, along with a group of albums with tipped in watercolor paintings by obscure 19th-century women artists that represented native and exotic garden plants. Photos by Graphics Manager Frank A. Reynolds.

## News from the Art Department

B555H [750], that represents over 1,000 flowers in the pleasure garden of Johann Konrad von Gemmingen (1561–1612), Prince Bishop of Eichstatt (*see photo below*)

- Étienne–Pierre Ventenat (1757–1808), *Jardin de la Malmaison* (Paris, 1803–1804, vol. 1, pl. 40), HI Library call no. h DQ2 V465J, that includes stipple engravings after originals by Pierre-Joseph Redouté (1759–1840) illustrating 120 plants in Josephine Bonaparte’s famous garden at Malmaison, near Paris

Interesting plants appearing in botanical gardens in the 18th and 19th century.

- Fascicle XXI of Philip Miller (1691–1771), *Figures of the Most Beautiful, Useful and Uncommon Plants Described in the Gardeners Dictionary...* (London, printed for the author and sold by John Rivington, etc., 1756), Hunt Library call no. + DQ2 M649F. The author, Scottish-born Phillip Miller, was a botanist, horticulturist and superintendent of the Chelsea Physic Garden (1722–1771). His correspondence with botanists around the world and his expert ability to cultivate contributed to the introduction of many new plants to England through the Chelsea Physic Garden.
- The English botanical artist Mrs. Edward Roscoe’s (née Margaret Lace, 1786/7–1840) illustrations for her *Floral Illustrations of the Seasons, Consisting of Representations Drawn from Nature of Some of the Most Beautiful, Hardy and Rare Herbaceous Plants Cultivated in the Flower Garden...* (London, Baldwin and Cradock, 1829, pl. 39), HI Library call no. DQ2 R792F, also offered information that would be useful for the selection of flowers for the garden or as objects for the pencil, and many of the illustrated herbaceous plants were accessed through curators of the Liverpool Botanic Garden.

### Botanical artists demonstrate watercolor techniques

On Saturday, 6 October and Sunday, 7 October of Cèilidh Weekend (Carnegie’s Mellon University’s homecoming), four regional botanical artist/instructors generously volunteered

their time to demonstrate various watercolor techniques in the Institute gallery. On Saturday, Donna Edmonds and Sue Wyble demonstrated a watercolor technique using a limited palette of three primary colors (red, blue and yellow). Each primary color was applied individually in a transparent layer of watercolor that optically mixed on the paper to create a complex and subtle range of color. On Sunday, Carol Saunders demonstrated a technique of loading the watercolor brush with more than one color to create a loose but subtle range of colors to create form on the surfaces of paper and artificial vellum. She also had examples of an experimental sponge technique that she is using to create subtle forms in her garden landscape studies. That same afternoon Christine Hutson (*below, photo by Elsa Arce*) created a study of a maple seed by using limning, a technique using small strokes of dryer pigment to create shadow and contour. A rapt, revolving audience of gallery visitors observed, asked questions and had an opportunity to try out these techniques under each artist’s guidance. Some expressed an interest in pursuing instruction since all four artists are often scheduled to teach classes in the Phipps Conservatory and Botanic Gardens Botanical Illustration Certificate Program.

### Upcoming exhibitions

*What We Collect: Recent Art Acquisitions, 2007–2012*

Artworks are acquired through generous donations from botanical artists and private collectors and occasional Art Department purchases. This exhibition will include a selection of recent additions to the Institute’s collection in the context of our collection practices and the history of botanical illustration. It will preview on 21 March and run from 22 March to 30 June.

### 14th International

The selection process is almost complete for next fall’s *14th International Exhibition of Botanical Art & Illustration* (preview 26 September and on display through 19 December 2013). In the spring 2013 issue of the *Bulletin* we will include a list of the participating artists. We look forward to introducing the work of a new selection of talented botanical artists.

—Lugene Bruno, Curator of Art

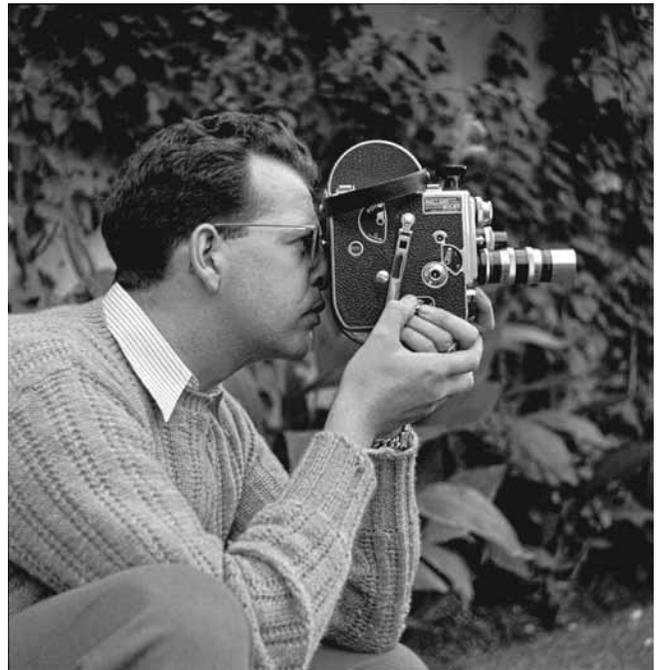


## Hunt Institute receives NFPF grant

Hunt Institute for Botanical Documentation has been awarded preservation project funding from the National Film Preservation Foundation (NFPF) to preserve Walter Hodge's film of Peru in the 1940s. The award will be used to clean, conserve and make both a film copy for preservation and a digital copy for access.

Walter Henricks Hodge began his botanical career in 1934 as a graduate teaching assistant at Massachusetts State College. Eventually his résumé included time on the faculties of the University of Massachusetts, the Universidad Nacional de Colombia and Harvard University and service in governmental and scientific organizations, including the United States Department of Agriculture and the National Science Foundation. Hodge traveled extensively, including periods in the West Indies, Peru, Colombia and Japan, which provided him with ample opportunities to indulge his interest in photography. His photographic work illustrates practical and economic uses of plants throughout the world and records not only a large variety of plant species but also informal portraits of botanists he encountered in his travels. Hodge's still photographs have been published in various United States Department of Agriculture bulletins, *National Geographic* and the *Christian Science Monitor*. From 1943 to 1945 he was a botanist for the United States Office of Economic Warfare's Cinchona Mission in Lima, Peru, and the film we will preserve is a result of this assignment.

The purpose of the Cinchona Mission was to find reliable alternate sources of cinchona bark for the wartime production of quinine. The footage is a unique collection of material relating not only to Hodge's botanical mission but also to his interests in the local culture and customs of Peru. Sequences include shots of local scenery (including Macchu Picchu) and anthropologically interesting material relating to native lives and customs (including sequences in local street markets and at a bullfight). Hodge's wife, Barbara (1913–2009), traveled with him and can frequently be seen in the footage, occasionally acting as a model for close studies of textiles and jewelry. Finally, Hodge did not neglect his central work assignment; he included a sequence covering the entire process of the harvesting and preparation of cinchona bark. The film quality and color are excellent, and it is our feeling that this material will interest botanists, anthropologists and historians.



Walter Henricks Hodge with his personal Cine-Kodak Special 16mm camera, which was used to create his film of Peru that will be preserved with the grant funds, 1944, Miraflores, Lima, Peru, HI Archives portrait no. 94. Photo by Barbara Taylor Hodge.

Hunt Institute has had a long relationship with Hodge, which began when Founding Director George H. M. Lawrence (1910–1978) proposed that Hodge take informal portraits of botanists. Over the years Hodge has sold or donated thousands of photographs to the Hunt Institute Archives. We also hold 27 linear feet of Hodge's professional and personal correspondence and research.

The NFPF grant application process was undertaken by Hunt Institute Archivist Angela L. Todd with the assistance of Jeffrey A. Hinkelman, video collection manager and course instructor at Carnegie Mellon's University Libraries, and Hannah Rosen, preservation programs specialist at Preservation Technologies in Cranberry Township, Pennsylvania.

The National Film Preservation Foundation is the nonprofit organization created by the U.S. Congress to help save America's film heritage. The NFPF is the charitable affiliate of the National Film Preservation Board of the Library of Congress. For the complete list of projects supported by the NFPF, visit the NFPF Web site ([www.filmpreservation.org](http://www.filmpreservation.org)).

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## Price increases for 2013

We have struggled valiantly to keep our printing and mailing costs to a minimum, but in order to continue to produce the fine publications to which you are accustomed, we regret that we must increase our prices. There are new subscription rates for the *Bulletin* (U.S. \$9.00; international \$15.00) and *Huntia* (U.S. \$65.00; international \$75.00). The new prices for our other publications will go into effect on 1 January 2013. Current prices will remain valid for all orders received

by 17 December 2012. Now is the perfect time to pick up an exhibition catalogue for yourself or something for the botanists, historians or botanical art lovers on your holiday shopping list. Regular Associate membership is also increasing to \$40. Keep in mind that all Associates receive the *Bulletin* as a membership benefit. Those at the regular level receive *Huntia* or an exhibition catalogue, with those at the Patron and above levels receiving both. (For more information about our Associates program, see page 11.)

—Scarlett T. Townsend, Publication  
and Marketing Manager

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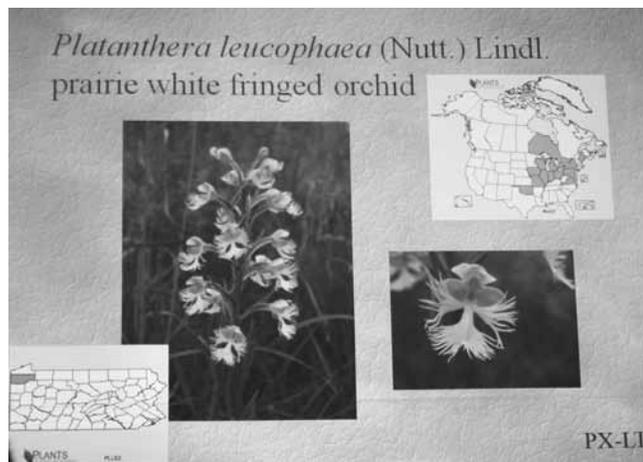
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 Roy A. Jensen  
 Anonymous  
 Anonymous  
 David Kopitzke  
 Linda M. Le Geyt  
 Barbara G. Levit  
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Rosemarie Mazza  
 Anonymous  
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 M. E. Mitchell  
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 Dr. E. Charles Nelson  
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 Valerie M. Oxley  
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 Denise Walser-Kolar  
 William N. Weld  
 Western PA Unit,  
 The Herb Society  
 of America  
 Joyce Westner  
 Marina Whitman  
 Patricia Wuillemin  
 Kay Yatskievych

## Open House 2012 and 2013

Right, Bonnie Isaac concluded her talk "Rare plants of Pennsylvania" with a discussion about vascular plants that are classified as extirpated, or extinct, in Pennsylvania, including *Platanthera leucophaea* (Nuttall) Lindley, prairie white fringed orchid. She encouraged the audience to watch for these plants that have not been documented for 50 years. Photos by Curator of Art Eugene Bruno.

Page 11, Archivist Angela Todd talks with visitors. Photo by Graphics Manager Frank A. Reynolds.



## 2013 Associates program

We hope that our Regular, Patron and Benefactor Associates enjoyed their memberships in the Associates program during 2012 and took full advantage of their benefits. As you consider renewing for 2013 or joining for the first time, we would like to preview our plans for the upcoming year.

Previewing on 21 March, *What We Collect: Recent Art Acquisitions, 2007–2012* will feature watercolors, drawings and other works on paper that have been added to the Art collection through donation and acquisition since our first such exhibition in fall 2006. Our annual Open House will be held on 23 and 24 June in conjunction with the spring exhibition. The *14th International Exhibition of Botanical Art & Illustration* will preview on 26 September. Regular Associates can choose to receive either the accompanying exhibition catalogue or the 15(1) *Huntia*, which is slated for publication during 2013.

Those renewing or joining at the Patron, Sustaining or Benefactor Associate levels will receive both publications, three free hours of staff research time and three Pierre-Joseph Redouté (1759–1840) photolithographic reproductions of watercolors on vellum. Using a 13-color process, these large-format images of roses were produced in conjunction with *P. J. Redouté*, a 1972 folio containing photolithographic reproductions of the 19 mostly unpublished original watercolors on vellum in the Institute's collection. 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 form to let me know if and how you would like your name to appear.

As another feature of the program, we are offering 2013 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 form. 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.

In order to continue to provide the benefits offered at the Regular Associate level, we regret that it has become necessary to increase the price to \$40. The other benefit levels will remain the same.

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 2013 Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2012 Regular, Patron and Benefactor Associates wishing to renew their own or gift memberships for 2013 should complete and return the enclosed renewal form. Those planning to join or give a gift membership for the first time should contact us or download and complete the Associate form available on our Web site. We hope that you will join us for another exciting year. We appreciate your support of the Institute's mission and programs. If you would like to support the Institute's mission and programs in more specific ways, then please consider our Sponsorship program. Monetary gifts can be directed to our endowment or to other established funds, such as the Anne Ophelia Todd Dowden Art Acquisition Fund, or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. For material or memorial gifts, please consult with our curators. For more information about the Sponsorship program, contact the Institute.

—Scarlett T. Townsend, Publication  
and Marketing Manager



Open House 2012 was another successful event, enjoyed by attendees and presenters alike. Attending during the two-day event on 24 and 25 June were 45 visitors. In addition to an exhibition tour of *Native Pennsylvania, A Wildflower Walk* with Curator of Art Lugene Bruno, we offered talks by Bonnie Isaac, collection manager of the Botany department at Carnegie Museum of Natural History, and Angela Todd, Hunt Institute Archivist. I would like to take this opportunity to invite you to Open House 2013, which will be held on 23 and 24 June in conjunction with our spring exhibition, *What We Collect: Recent Art Acquisitions, 2007–2012*. We are in the early planning stages, but we hope to have the schedule of events available on our Web site in January.

—Scarlett T. Townsend, Publication  
and Marketing Manager

# Bulletin

of the Hunt Institute for Botanical Documentation

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