



# BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie-Mellon University; Pittsburgh, Pennsylvania

Vol. 3 No. 1 Spring/Summer 1981

## LONG-LOST SESSÉ AND MOCIÑO ILLUSTRATIONS ACQUIRED

The Institute has recently acquired the original collection of botanical and zoological illustrations made during the Spanish exploring expedition of 1787-1803 sent to New Spain under the command of Martin de Sessé y Lacasta and José Mariano Mociño. The collection comprises approximately 2,000 watercolor drawings and sketches; about 1,800 are of botanical subjects, the remainder of various animal species (fish, insects, reptiles, and a few birds and small mammals). It was purchased for the Institute's permanent collection by The Hunt Foundation.

The Sessé and Mociño expedition, as it is commonly called, explored extensively in the Caribbean, Mexico, and northern Central America, with forays also in Baja and Alta California and as far north as Nootka and Alaska. The drawings were executed by a number of artists, the most accomplished of whom were Atanasio Echeverría y Godoy and Juan Vicente de la Cerda. In technical and artistic quality, Echeverría's work compares favorably with any other in the history of biological illustration. Notwithstanding this artistic excellence, the chief value of the collection lies in its scientific and historical significance.

By the time the expedition returned to Spain, the political situation there had changed significantly, and the extensive results embodied in specimens, manuscripts and the drawings could not be brought to fruition. It was not until the latter part of the century that Sessé and Mociño's two working manuscripts, "Flora Mexicana" and "Plantae Novae Hispaniae," were finally published (in Mexico), unedited and without illustration. The manuscripts and plant specimens had gone to Madrid, where they remain, but the drawings were still in Mociño's possession when he fled Spain for political reasons, by which time Sessé had already died. In due course, Mociño made his way—on foot, via Montpellier, with the drawings in a wheelbarrow, it is reported—to the botanic garden in Geneva, then directed by A. P. de Candolle. Mociño remained there for a number of years, during which de Candolle, other botanists, and one or more zoologists studied the drawings, eventually publishing many descriptions of new species based on them. De Candolle studied the entire collection quite carefully, in connection with work on his famous *Prodromus*, and annotations in his hand appear on a great many of the drawings. When the political climate in Spain turned favorable for Mociño again, he returned there, leaving the drawings with



de Candolle. Shortly thereafter, Mociño requested that they be sent on to him, and de Candolle could only comply. However, realizing the scientific importance of the drawings, and fearing for their future safety, de Candolle hurriedly organized an effort to copy as many of them as possible before their return to Spain. About 1,000 were thus copied by an "assembly line" of Geneva ladies, with varying degrees of artistic skill. Those copies are still at Geneva, together with several hundred duplicate original drawings which Mociño had given to de Candolle. (For various reasons, many of the original drawings had been copied by the expedition artists themselves; besides such "original" copies at Geneva, there are a number in Madrid and in the collection now at the Institute.)

Mociño died in Barcelona in 1820, not long after his return from Geneva, in penurious circumstances and still having been unable to organize any production from the expedition results. The disposition of his effects remains unknown and, from then until the present, the original collection has been effectively lost to science, and feared to be no longer extant.



Its recent rediscovery is thus a notable occurrence for science and history.

It turns out that since some time in the 1880s the collection has been in the library of the Torner family of Barcelona, now owned by Srs. Jaime and Luis Torner Pannochia. The library, with the drawings unrecognized for what they were, came to them from their father, who inherited it from his brother, its originator. The history of the drawings during the approximately 60 years between 1820 and their acquisition by the present owners' uncle remains a mystery. In honor of the Torner family's preservation of this irreplaceable and truly invaluable collection (the drawings are in remarkably good condition considering their age and earlier vicissitudes), it will be known at the Institute as "The Torner Collection of Sessé & Mociño Biological Illustrations." Luis and Jaime Torner have been appointed its Honorary Curators in recognition of their abiding keen interest in the drawings and concern for their permanent preservation and accessibility for study.

The opportunity to acquire this collection and ensure its preservation for scientific and scholarly research, as well as for its remarkable aesthetic value, was pursued vigorously by The Hunt Foundation and the Institute. Fortunately, negotiations resulted in terms agreeable to all parties, and the permits and licenses necessary for exportation were subsequently granted. Final arrangements were concluded in Barcelona in January; Drs. Kiger and Jacobsen then brought the drawings to Pittsburgh in their personal custody.

Initial curation of the collection is now in progress, with the assistance of Dr. Rogers McVaugh, a leading authority on the expedition and a former member of the Institute's Advisory Committee. In connection with his extensive research on the Mexican flora, Dr. McVaugh has himself been seeking these original Sessé and Mociño drawings for over 30 years, during which he has assembled a large body of relevant information that he is now able to correlate with

them. As soon as this initial organization of the collection is completed, the drawings will be available for study at the Institute by qualified scientists and scholars.

We plan to hold a symposium in approximately two years on the subject of the drawings, the expedition and related topics, concurrent with a major exhibition drawn from the collection. Biologists and historians interested in participating in the symposium, as speakers or registrants, are encouraged to make their interest known to Dr. Kiger as soon as possible. Meantime, in order to display a sampling of the collection's aesthetic richness at the earliest opportunity, we will mount a selection of the drawings as our Fall 1981 exhibition, scheduled to open in October.

For archival purposes and as a means for ready reproduction, over the coming months we will photograph the entire collection, producing a master set of studio-quality color transparencies. We will then be able to provide prints or duplicate slides for the cost of their preparation, whether of the entire collection or of just particular drawings. In the meanwhile, we will be glad to provide information about individual drawings or particular subjects represented in them. Specialists in the systematics of relevant plant and animal taxa are especially encouraged to contact us about drawings that may pertain to their groups of interest.

*All illustrations in this issue are reproduced from original works in the Torner Collection of Sessé and Mociño Biological Illustrations.*

#### ARCHIVES

On 3 March at the Smithsonian Institution, Dr. Stieber addressed the Washington Botanical Society on the topic of Agnes Chase's botanical work in Brazil. For several years, Dr. Stieber has been conducting a full biographical study of Mrs. Chase, a noted agrostologist, and the meeting proved very fruitful in that he met a number of botanists who had worked with her during her long tenure in the Department of Botany at the Smithsonian.

During recent months we have had two interns from Duquesne University working in the Archives. Ms. Patrice Marian Kane has completed appraising and describing papers of the taxonomist David J. Rogers, and Ms. Margaret Price is finishing an inventory of the Otto Degener papers. Both projects involved preparing in-house finding aids and inventories as well as formal entries for the *Guide*. We are happy to report that one of our former interns, Ms. Joanne B. Moore, is now working in the archives of the Western Pennsylvania Historical Society here in Pittsburgh.

Ms. Arlen Sharp is currently completing an inventory of the Wilson Popenoe correspondence and papers pertaining to the Escuela Agrícola Pan Americana. This will supplement the account of Popenoe's other correspondence prepared by Ms. Elizabeth Woodger last year. Both inventories are slated for publication in *Huntia*.

---

#### BULLETIN OF THE

HUNT INSTITUTE FOR BOTANICAL DOCUMENTATION

Carnegie-Mellon University, Pittsburgh, Pennsylvania 15213

Editor: T. D. Jacobsen

Published twice per year in Spring/Summer and Fall/Winter by the Institute. Annual subscription rates: U.S. \$4.00, elsewhere \$5.00, overseas airmail \$6.00. Hunt Associates receive the *Bulletin* as a benefit of membership.

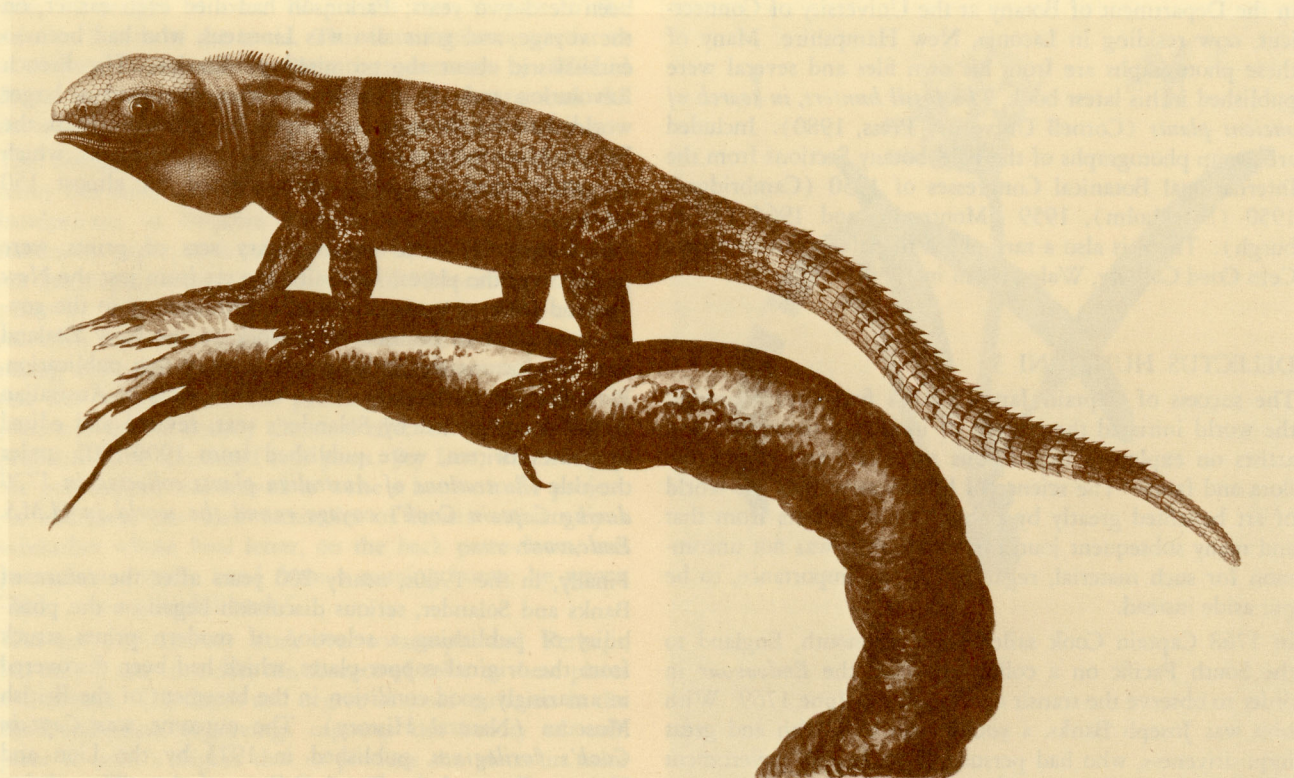
All correspondence regarding subscriptions, institutional exchanges, missing issues, and announcements for publication in the *Bulletin* should be directed to Mrs. Karen K. Britz at the Institute.

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

© 1981 by the Hunt Institute for Botanical Documentation. All rights reserved.

ISSN 0192-3641





Recent gifts to the Archives include a sketchbook and miscellaneous notes made by Marie Kathryn Neal (1889-1965), an American taxonomist who worked on fungi and algae and did a great deal of plant collecting, concentrating especially on the Hawaiian flora; this material was donated by Dr. Hugh Iltis of the University of Wisconsin. Dr. Ralph W. Lewis of Michigan State University presented three manuscripts written by Charles E. Bessey (1879-1913), and Dr. Paul Weissich of the Honolulu Botanic Gardens donated several letters and postcards by the famous explorer and ethnologist Joseph Rock.

We have had a notably good response in our almost completed survey of North American institutional holdings of systematic botanists' field notes. Well over 200 questionnaires have been returned thus far, accounting for sets of notes by more than 600 different botanists. This project was undertaken in conjunction with the Historical Sections of the Botanical Society of America and the Canadian Botanical Association; the results of the survey—a directory of

holdings by institution, indexed by botanists' names—will be published in a forthcoming issue of *Huntia*. We remind those curators who have not yet responded for their institutions to please do so as soon as possible.

As a result of the article and photograph concerning the 1896 Botanical Seminar at the University of Nebraska which appeared in the last *Bulletin*, we have received biographical information on Roscoe Pound from Mr. Henry Edward Goebel of Lincoln, Nebraska, and a positive identification of the problematic "O. A. Saunders" by Mrs. Beatrice M. Beck, Librarian at the Rancho Santa Ana Botanic Garden. It appears that the latter is De Alton Saunders who was born 13 June 1870 in Alfred, New York. He worked first as a high school biology teacher in Lincoln, then became Professor of Botany at South Dakota College in 1896, working also as a plant breeder with the USDA. He was a participant in the Harriman Alaska Expedition of 1899, after which he left college teaching to manage Saunders Lone Star Seed and Gin Company in Greenville, Texas. He concentrated on developing cotton plants resistant to the depredations of the boll weevil. His date of death remains unknown. In response to the same article, Dr. Paul A. Fryxell informs us that the papers of both Frederick and Edith Clements are in the archives of the Western Research Institute at the University of Wyoming in Laramie.

We have recently received a great many portraits of paleobotanists from Dr. Henry N. Andrews, Professor Emeritus

IN MEMORIAM

**Roy Arthur Hunt, Jr.**

31 December 1924–8 July 1981



in the Department of Botany at the University of Connecticut, now residing in Laconia, New Hampshire. Many of these photographs are from his own files and several were published in his latest book, *The fossil hunters, in search of ancient plants* (Cornell University Press, 1980). Included are group photographs of the Paleobotany Sections from the International Botanical Congresses of 1930 (Cambridge), 1950 (Stockholm), 1959 (Montreal), and 1964 (Edinburgh). There is also a rare photo of paleobotanists at the Cefn Coed Colliery, Wales, taken in 1930.

### DELECTUS HUNTIANI 3

The success of Captain James Cook's first voyage around the world initiated the custom of including naturalists and artists on exploring expeditions to collect and record the flora and fauna. The science of botany as well as the world of art benefited greatly by publication of results from that and many subsequent journeys, although it was not uncommon for such material, regardless of its importance, to be put aside instead.

In 1768 Captain Cook sailed from Plymouth, England to the South Pacific on a collier renamed the *Endeavour* in order to observe the transit of Venus on 3 June 1769. With him was Joseph Banks, a young man of wealth and great inquisitiveness, who had persuaded the British government and Captain Cook to include him and eight other men on the voyage. Among those in Banks' entourage were Daniel Carl Solander, a naturalist who had studied with Linnaeus, and Sydney Parkinson, an illustrator with a keen eye for detail.

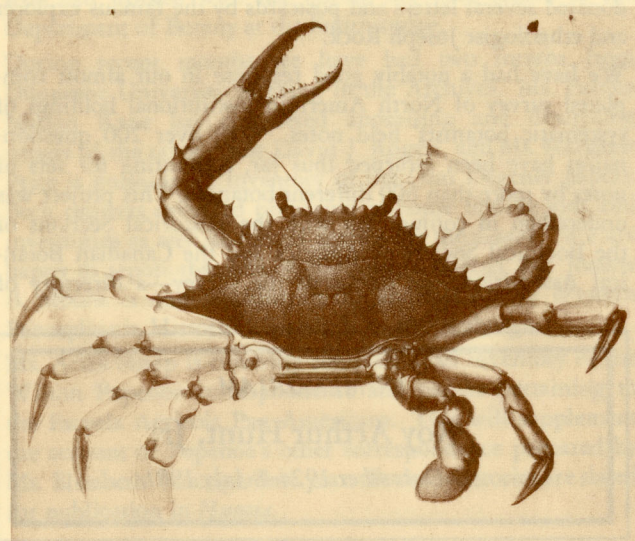
The political and geographical results of the voyage were of immeasurable import. Some of the lands visited by the expedition had never before been seen by Europeans. The botanical results of the voyage would have had an at least comparable effect then, had Banks and Solander published them within a few years of their return. Linnaeus felt that "the world would be . . . benefited by all these discoveries and the foundations of true science will be strengthened." Unfortunately, complete publication of their results has yet to be achieved, some 200 years later. Nonetheless, Banks' generosity in sharing the enormous amount of new information meant that the voyage's botanical discoveries still had considerable impact. The descriptive text by Solander, the herbarium specimens, the drawings by Parkinson and those who completed his work posthumously, and even prints from the copper-plates engraved after these drawings, all were available for study at Banks' London home.

In the magnificently engraved copper-plates that have survived, we have evidence that a glorious publication of the botanical results in the 18th-century grand manner had been planned. In November 1784 the text and the plates for this publication were very close to completion, and Banks wrote that "all that is left is so little that it can be completed in two months." But by that time Solander had

been dead two years; Parkinson had died even earlier, on the voyage, and gone also was Linnaeus, who had been so enthusiastic about the promised publication. The French Revolution and the Napoleonic wars disrupted a larger world than Banks' salon, and upon his death in 1820, the British Museum was bequeathed 743 copper-plates, which lay undisturbed and hardly remembered for almost 150 years.

We know that three contemporary sets of prints were pulled from the plates. In addition, a set from just the New Zealand plates was sent in the late 19th century to the government there to be used for a work on the New Zealand flora. Unfortunately, nothing ever came of that publication. Photolithographic reproductions of the prints of Australian plants, accompanied by Solander's text, revised and edited by James Britten, were published from 1900-1905 under the title *Illustrations of Australian plants collected in 1770 during Captain Cook's voyage round the world in H.M.S. Endeavour*.

Finally, in the 1960s, nearly 200 years after the return of Banks and Solander, serious discussion began on the possibility of publishing a selection of modern prints struck from the original copper-plates, which had been discovered in amazingly good condition in the basement of the British Museum (Natural History). The outcome was *Captain Cook's florilegium*, published in 1973 by the Lion and Unicorn Press of the Royal College of Art. The edition was of 100 copies with 30 engraved plates and 10 specially bound copies with 42 engraved plates. The Institute's copy is no. 5 of the special edition, with a specimen of *Xylomelum pyriforme* gathered from Botany Bay encapsulated in acrylic and set in on the front board. The full green Nigerian goatskin binding by Zaehnsdorf is gold-tooled, with corner fleurons of *Drosera uniflora* from Tierra del Fuego on the turn-ins. Silk endpapers and solid gilt edges complete this astounding binding. The book is the heaviest in our collec-





tion, its weight of over 40 pounds due in part to the wooden boards of the cover. This is unfortunate insofar as it makes reading the excellent introductions by Wilfrid Blunt (on the voyage) and William T. Stearn (on the botanical explorations and prints), a major undertaking.

The detailed and accurate text by Solander, which even today can serve as a model for such descriptive writing, is handprinted in 24-point Baskerville type on Crisbrooke handmade paper, with varying colors of ink denoting different geographic areas. The printing of 18th-century copperplates by uninitiated 20th-century hands using 20th-century materials and techniques was a laborious task. The most taxing difficulty was developing a proper mixture of ink, one that would allow for printing the finest detail on a plate and yet not destroy the tonal effect of the whole. This problem alone consumed four years. Joy Law, who oversaw the publication, was moved to write a book on the project. As endleaves she used facsimiles of letters written by a subscriber whose final letter, on the back paste-down, was penned in a shaky hand from a nursing home; he wrote, "[it] . . . is a splendid book."

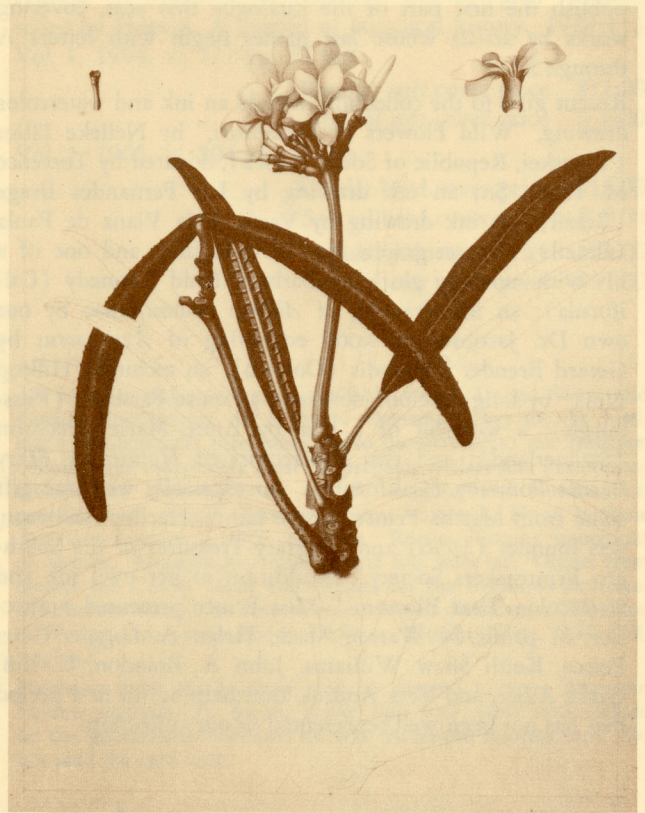
Was any 18th-century work ever so sumptuous? Perhaps, but only if one considers the absence of color in these plates a drawback. The depth and degree of tonal variation in the black-and-white engravings captures the beauty of each plant to such a degree that to produce the plates in color would seem almost excessive. And, as Dr. Stearn stated in his introduction, "there was clearly no intention [on Banks' part] to have them coloured by hand." There are those, however, who have had another vision. Late last year, Alecto Historical Editions, in association with the British Museum (Natural History), published the first installment of *Banks' florilegium*, an edition (in 110 copies) of all 738 surviving plates, magnificently printed in color *a la poupée*, with some hand-finished in watercolor.

The production of such monumental works as *Captain Cook's florilegium* and *Banks' florilegium* is not made any easier by our modern technology. They still can be produced only by extremely skilled hand-work and are enormously costly ventures. We are pleased to have *Captain Cook's florilegium* in our collection as a reminder that the era of the great flower books yet persists.

— E.A.M.

## ART

In the Spring we exhibited "Nosegays and Bouquets: Flower and Fruit Arrangements in Western Art," a selection of paintings, drawings and prints of various types drawn from the Institute's permanent collection. Artworks from the 17th to the 20th centuries represented the variety and scope of an art form which has flourished throughout Europe and America since the Baroque period, when the Dutch still-life first established itself as a distinctive genre. Most of the works shown are on paper—watercolors, drawings, book illustrations, single prints and suites of prints,



produced for a widening market of people for whom sumptuous oil paintings were financially out of reach, but who nevertheless had a taste for fine art. The exhibition included works by many of the most admired artists of this specialized field—Jean-Baptiste Monnoyer, Jan van Huysum, Gerrit van Spaendonck, Pierre-Joseph Redouté, and Jean-Louis Prévost.

A concurrent exhibition presented a suite of color-pencil drawings by California artist-illustrator Della Taylor Hoss, who studied with the well-known painter Mark Tobey. Trees have been favorite subjects throughout Mrs. Hoss' career, but for the past decade she has concentrated on depicting the stark beauty and breathtaking grandeur of the bristlecone pines, which include the oldest of living organisms. One of these present-day patriarchs of our western mountains sprouted over 4,000 years ago, while Egypt's pharaohs were building their pyramids.

The bronze sculptures and drawings of Nancy Webb are being featured at the Institute from 29 June until 18 September. Ms. Webb, who works at Cape Cod, specializes in natural history themes which sometimes border on the fantastic.

The National Endowment for the Arts has awarded the Institute a second grant for preparing and publishing a catalogue of our permanent collection. We expect to



publish the first part of the catalogue this year, covering works by artists whose last names begin with letters A through E.

Recent gifts to the collection include an ink and watercolor drawing, "Wild Flowers of Mkambati," by Nelleke Elliot (Transkei, Republic of South Africa), donated by Torrence M. Hunt, Sr.; an ink drawing by Isis Fernandes Braga (Brazil); an ink drawing by Vania Aida Viana de Paula (Brazil); two serigraphs, one of calla lilies and one of a lily with morning glory, by Barbara Todd Kennedy (California); an ink drawing of *Allium stoloniferum* by our own Dr. Jacobsen; a wood engraving of *Zygocactus* by Gerard Brender à Brandis (Ontario); an etching, "Hilltop Elms," by Luigi Lucioni, donated by Louise Pershing (Pittsburgh); a woodcut of a rose by Anne Marie Trechslin (Switzerland); and two watercolors of *Helosis* by Mary Barnas Pomeroy (California). An especially welcome gift came from Martha Prince, whose father, Hartley Anderson, was founder (1936) and Secretary-Treasurer of the Southern Printmakers Society. In addition to her own ink and watercolor "Pear Blossoms," Miss Prince presented a selection of prints by Warren Mack, Helen A. Loggie, Gerri Peirce, Keith Shaw Williams, John A. Brandon, C. Iliff, Grace Albee, and Vera Andrus, thus helping fill in a period that has not been well represented in our collection.



#### NEW ASSISTANT DIRECTOR

The Institute is pleased to announce that Dr. T. D. Jacobsen, formerly Assistant to the Director and Research Scientist has been appointed Assistant Director and Senior Research Scientist. Besides his administrative duties, he will be continuing research in systematic botany, especially on the genus *Allium*.

#### NEW PUBLICATIONS

*Simple repair and preservation techniques for collection curators, librarians and archivists*, J. Gunner. 1981. ed 2. 18 pp., illus.

*Practical basic techniques for repairing, sewing and general maintenance of books, manuscripts and art on paper. This expanded second edition includes instructions for making a book cradle and a list of selected supplies of bookbinding/conservation materials.*

Soft cover \$3.00

*International register of specialists and current research in plant systematics*. Robert W. Kiger, T. D. Jacobsen and Roberta M. Lilly. 1981. viii, 346 pp.

*Computer-generated worldwide register of plant systematists, their specialties and current projects. Includes taxonomic, geographic, geologic and methodological/general subject indices.*

Soft cover \$10.00

#### RECENT PUBLICATIONS

*Kate Greenaway*. Catalogue of an exhibition . . . from the Frances Hooper Collection . . . R. Kiger, ed. B. Callery, M. Stieber, J. White and E. Mosimann. comps. 1980. 112 pp., 168 figs. (34 in color).

*Annotated catalogue of selected artworks, books, manuscripts and miscellany from the Frances Hooper Collection now at the Institute, with introductory essays by Miss Hooper, Rodney Engen and John Brindle, and a summary register of the entire collection. Gold-stamped cloth binding with inset color illustration. Text set in Bookman phototype and printed on Hunt-watermarked Curtis No. 2 rag paper.*

Hard cover \$22.00

*Linnaeus: Progress and prospects in Linnaean research*. G. Broberg, ed. 1980. 318 pp., col. frontsp. [Published jointly with Almqvist & Wiksell International, Stockholm.]

*Papers on diverse Linnaean topics presented at the 1978 symposium held in London, Uppsala and Stockholm to mark the bicentenary of Linnaeus' death.*

Hard cover \$49.50

Erratum—Fall/Winter 1980

Page 4, right column, third paragraph: Text should read (1860–1944) not (1806–1944).



## SPECIAL OFFER

Until 30 June 1982, the following selected Institute titles are offered at substantially reduced prices:

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

*Reproductions of works by 17 northeastern American print-makers, in one folio gathering per artist, each with brief biography. Produced to accompany an exhibition of the same title, 14 May–15 September 1979, at the Institute.*

Regular price \$20.00  
Special price \$12.00

*Adanson*[:] The bicentennial of Michel Adanson's "Familles des plantes." G. H. M. Lawrence, ed. 1963–1964[1965]. 2 parts in 2 vols.

Part 1. xii, pp. 1–392, 40 figs.

*Includes a biography, by J.-P. Nicolas; a history of the Familles des plantes, by F. A. Stafleu; and an annotated catalogue of Adanson's library, including manuscripts and letters, in the collection of the Hunt Institute, by W. D. Margadant.*

Part 2. xii, pp. 393–635, 12 figs.

*Essays by participants in the Adanson symposium at the Hunt Institute, including a chapter on Adanson and numerical taxonomy by P. H. A. Sneath and an extensive account by F. A. Stafleu of sources, references, and abbreviations used in the Familles des plantes.*

Regular soft cover price \$30.00  
Special soft cover price \$15.00

*Huntia*. A yearbook of botanical bibliography. (Superseded by *Huntia*. A journal of botanical history. 1979+.) Vol. 1. 1964. vi, 221 pp., 27 figs.

Regular soft cover price \$11.00  
Special soft cover price \$ 6.00

Vol. 2. 1965. vi, 304 pp., 79 figs.

Regular hard cover price \$16.00  
Special hard cover price \$ 9.00  
Regular soft cover price \$14.00  
Special soft cover price \$11.00

All Institute publications are available in the United States and Canada directly from the Institute. Overseas orders for the Institute's non-botanical titles should also be directed to the Institute. Orders from individuals must be prepaid; dealers and institutions invoiced on request. Prices include shipping and handling on prepaid retail orders. Standing orders accepted. Hunt Institute Associates receive a 20% discount. Resale discount quotations on request. Pennsylvania residents add 6% sales tax. Orders from outside the United States and Canada for the Institute's botanical publications should be sent to our overseas distributor: Wheldon & Wesley, Ltd., Lytton Lodge, Codicote, Hitchin, Herts. SG4 8TE, England.

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

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

## HUNT INSTITUTE ASSOCIATES

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

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

I wish to join the Hunt Institute Associates for 1981 as a  
Regular Member (\$25)  Patron (\$100 or more)

My check for \$ \_\_\_\_\_ (tax deductible) is enclosed

name \_\_\_\_\_

address \_\_\_\_\_

institutional affiliation & title if applicable \_\_\_\_\_

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

I am  am not  interested in serving as a Staff Volunteer

signature \_\_\_\_\_

date \_\_\_\_\_

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



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



Office of the Director  
(412) 578-2434

Department of Art  
578-2440

Hunt Botanical Library  
578-2435

Archives (including biography and iconography)  
578-2437

Department of Bibliography  
578-2438

Bindery  
578-2436

Business Office  
578-2439

THE HUNT INSTITUTE  
*Carnegie-Mellon University*  
*Pittsburgh,*  
*Pennsylvania 15213*

Non-profit Org.  
U.S. Postage  
**PAID**  
Pittsburgh, Pa.  
Permit No. 251