Catalogue of an Exhibition
of
Contemporary Botanical Art and Illustration
6 April to 1 September 1964

HUNT BOTANICAL LIBRARY
CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH, PENNSYLVANIA
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Contemporary Botanical Art
at the Hunt Botanical Library

For nearly fifty years Rachel McMasters Miller Hunt, whose collections of botanical and horticultural literature comprise this library, collected also examples of the work of botanical artists -- both originals and reproductions. Her interests were primarily in the yester-years, in works produced mainly before 1850. Her collection expresses tastes that were discriminating and perceptive, and shows, more often than not, works of art rather than of illustration. These were exemplified in an exhibition held here a year ago, when there was shown a small but important segment of her collection -- the paintings, drawings, engravings, reproductions, and letters from the hand of Pierre-Joseph Redouté, the renown Belgian artist whose productive career was based in and around Paris. This exhibition, together with a biographical study of the artist by F. A. Stafleu, was the subject of A Catalogue of Redoutéana, an illustrated volume then published by the library in Mrs. Hunt's memory.

Now, one year later, there is presented here the library's more recently acquired holdings of original work by botanical artists and illustrators of the mid-twentieth century. This exhibition provides abundant evidence of present-day vitality among botanical artists, and points to the number of persons for whom the production of such work is a profession.

This library, already a repository for botanical art of earlier centuries, recognizes that among the original work produced today there is much that will be sought and prized by collectors tomorrow. It is the policy of this library to establish here a repository of contemporary original botanical art and illustration in any medium and from all sources. There exists here the objective to preserve for posterity -- either as library property or as materials on loan -- examples of the original paintings and drawings of those contemporary artists whose work is known to have been published in one form or another. This is believed to be an innovation for a library of botanical literature. It is undertaken with the conviction that if not done now much of this material may not otherwise be preserved for enjoyment and study in the decades and centuries of the future. It recognizes the importance of preserving these materials as a part of our present culture and our future archival record.

To avoid entangling restrictions, broad definitions guide this library when deciding what is contemporary, what comprises publication, and what is botanical art or illustration. This is considered necessary, lest something now be excluded that later may be
recognized as important. Contemporary work is defined as that which has been executed in the twentieth century. A work is considered to be original when it is the handwork of the artist. It is usually a drawing or a painting, but it may also be an engraving, etching, lithograph, or serigraph (silk-screen print).

In a few instances, all or a majority of the original paintings of an artist are the property of the commissioning agency which retains custodianship. This is true, for example, of most of the work by Cythna Letty of South Africa, of Lilian Snelling late of the Royal Botanic Garden, Edinburgh, and of the Royal Horticultural Society, London, and to an appreciable extent the water colors of Stella-Ross-Craig of the Royal Botanic Garden, Kew. In such instances this library has, on occasion, commissioned the artist to execute a second painting (an artist's copy) of one or more of the published subjects, thus providing an original example at this library. This has been done for us, for example, by Miss Letty, by Mrs. Mary Foley Benson, and by Mrs. Jeanne Janish.

Publication is considered a fact if some work by the artist -- and not necessarily that preserved in this library or accounted in this catalogue -- has been reproduced in one form or another and distributed in some degree. The work of Joseph Domjan, for example, is represented primarily by color woodcuts -- each painstakingly produced by hand and signed in limited edition -- but his work is also published on postcards, such as those available from the Metropolitan Museum of Art in New York, and is to be seen in a few published volumes. The paintings of Ethelynde Smith are executed primarily for the collector, but some have been used for wall-paper designs, and others have been reproduced for bridge-tally cards, greeting cards, and note papers. The paintings by Emily Sartain and Henry R. Mockel enjoy similar publication format. Ralph E. Griswold, known internationally as a landscape architect, indulges occasionally in botanical art as an avocation, and his lithographs are prized by all who possess them. Edmond Amateis is best known as a sculptor and medalist, but his intimate knowledge of the species of rhododendrons and azaleas made him the logical choice to illustrate a recent monograph of the genus.

For an item to be considered one of botanical art or illustration, it is required on the one hand that the work be representational, and on the other that the plant or plant parts depicted be identifiable -- at least as to family or genus (some included items, clearly botanical and exemplifying high artistic proficiency, such as considerably enlarged floral details or anatomical structures, may not of themselves be so identifiable). It is required also that it represent more originality than is to be found in a piece of mechanical draftsmanship. No attempt has been made when accepting materials for this collection to evaluate the merits of the work. This is not the function of the archivist. Nor has consideration been given to distinguishing whether the work is purely an art form or an illustration of scientific significance. Until now, little attention has been given by this library to original photographic work of artistic or scientific merit, largely because such work is represented and preserved elsewhere. An
exception is the inclusion in this exhibition of the somewhat exotic radiograph prints of floral subjects by A. G. Richards and H. F. Sherwood.

This exhibition is presented, and this catalogue made available, for many reasons. It is believed important that all concerned be made more aware of contemporary activities in the field of botanical art. There is little doubt that the work of some of the artists presented here will be as much sought for by future generations of collectors, as is that of Redouté, Bessa, Robert, and others. It is important that students of these arts, and those of the graphic arts, know that such a collection exists, that it is being developed, and that these materials are available for examination and study. Such a collection provides examples in a wide range of intrinsic quality and of art media, for comparative studies of technique, of modes of representation, and of publication potentials. In the many instances, where the original work and its published reproduction can be compared with one another, the graphic arts student and others may fairly evaluate the quality of the reproduction or the suitability of the process chosen for the particular work.

In addition to the external usefulness of this collection, this exhibition serves also to bring to the attention of artist, illustrator, author, publisher, and private collector the role of this library in the preservation of these materials. There is great pedagogical merit in bringing together in one place the examples of as many artists as possible. It is held to be necessary that there also be a central repository for tomorrow's archival record. If it is to assume importance, this collection must be expanded far beyond its present, and limited, representation. For the present it is to be viewed as a pilot operation.

Persons who consult this catalogue, and who have knowledge of the modern literature of horticulture and botany, may know of artists and illustrators whose work is conspicuous by its absence. This omission reflects neither deliberate nor inadvertent exclusion. It means only that no examples of such work have been obtained. Advice is invited on the identity of eligible artists and illustrators whose work is not represented and here reported. Institutions possessing original drawings of botanical subjects are invited to deposit them in these archives, on loan or other basis, so that they may be catalogued as a part of the existing record, and so that for now and for the future they may thus serve a more useful purpose.

Numerous unpublished paintings and drawings have been placed in this collection by the artist, who has retained a lifetime exhibition and publication right. Acquisitions with such arrangements are commonplace and are encouraged. Likewise, the private collector is invited to consider these facilities, with all the protective features they embody, together with this program to establish here one of the finest of botanical art repositories, when deciding the final disposition of his holdings. Here, at this library, such paintings serve both education and research; they are properly preserved and curated, and they are the working tools of the student and scholar.
A biographical record of botanical artists and illustrators, past and present, is an integral part of any collection of their work. At this library the biographical data, with a photograph of the artist whenever possible, is required from the artist whose work is accepted. Plans are now under way to expand this coverage to those whose work is known but not represented. The importance of this record is not to be minimized. In this library's bibliographic studies of horticultural and botanical works of earlier periods, one of the areas for which too little information can be found is that concerning the identities, lives, and activities of artists and engravers whose works illustrate the printed texts of the past. Many times only the name of the artist or engraver is known; lacking are the dates of birth and death, and information about other activities. This is equally true for the artists and illustrators of today. Unless prompt corrective measures are taken, their role in the future heritage of today's literature will be as little known as is that of so many of their predecessors. Botanical artists and illustrators not represented in this exhibition, but learning of this central repository and documentation record, are urged to provide this library with a biographical account of themselves. Forms for the purpose will be supplied on request.

Acknowledgements

The works displayed in this exhibition, and accounted in this Catalogue, are under the custodianship of John V. Brindle, Curator of Prints and Exhibits at this library. The preparation of the display has been his responsibility. He has given me great assistance in planning this Catalogue and has prepared much of its copy. It is my pleasure and expression of indebtedness to acknowledge with gratitude the very considerable effort he has given over a period of many months to these details and to the entire production.

Many persons have directed my attention to the artists and illustrators whose work is included. This is particularly true for those of the Pacific Coast region of this country, where a very keen appreciation exists for the importance of botanical illustration. Among those who have been most helpful are Miss Annetta Carter (University of California, Los Angeles), Dr. Philip A. Munz (Rancho Santa Ana Botanic Garden, Claremont, Calif.), and Dr. William S. Stewart (Los Angeles State and County Arboretum, Arcadia, Calif.). To each I express my sincere thanks. Equal thanks are extended to Wilfrid Blunt (George A. Watts Gallery, Compton), and to John S. L. Gilmour (University Botanic Garden, Cambridge), both of England, for having assisted materially in the representation of the British artists whose work is here included. The productions of individual artists and illustrators have come to our attention from many other sources, and for all of this guidance and assistance we of the library's staff are most grateful.

Many of the artists concerned have contributed their work, thus assuring its preservation for posterity. Some have arranged for purchase at prices far below market values. Others have arranged for the presence of their work on varying types of loan arrangements. Without this kind of encouraging support, some of the finest pieces in the exhibi-
tion would have been denied us. Our gratitude for this assistance is freely acknowledged. Several institutions have generously loaned original drawings from their collections. In some instances the loan is of indefinite duration, in others for the period of this exhibition. The cooperation thus exemplified is here reported with deepest thanks.

George H. M. Lawrence

1 April 1964
Explanatory Notes

The works in this exhibition are accounted alphabetically in this Catalogue by the name of the artist. Each item has its own sequence number.

Inasmuch as the subjects are primarily plant portraits, the Latin name of the plant is followed by the common name in parentheses. When a Latin name given by the artist on the original drawing differs from that now accepted for the plant, it is treated as a synonym and is enclosed by square brackets.

Items in the exhibition are matted. The size of mat opening or sheet is given in inches. The dimension of the height is followed by that of the width.

It is of interest to many persons to know if an item is signed or not, and if dated or not. These are reported. No distinction is made, however, between the artist's use of a monogram or initials, and of the full name. The date of the drawing is given when it appears on the original. If not dated, the known or approximate date is given in square brackets.

When the item is known to be the original used to illustrate some published account, this is noted by the introductory phrase -- "Reproduced in ..." The full citation of such works is given in the biographical account of the artist, on the same page.

Phragmites communis Trin. (Reed Grass). Data as for No. 1.

Arbutus unedo L. (Strawberry-Tree). Data as for No. 1.


Salvia officinalis L. (Sage). Data as for No. 5, but 11 7/8 x 8 1/8.


Specialty: sculpture in wood and marble, wood engraving, fine printing illustrated with own woodcuts, botanical illustration.

Work published, from The Abbe Press:


ADAMS, (Moulton) Lee


Specialty: water colors of tropical plants, fruits, and flowers; murals.


Work commissioned: Fifty wildflowers ..., National Audubon Society; cover designs for Horticulture; fourteen portraits of palms, Fairchild Tropical Garden; two flower portraits, Hunt Botanical Library; eleven murals, New York World's Fair 1964; and scores of botanical portraits for individual clients.


Awards: Robert H. Montgomery Palm medal, by Fairchild Tropical Garden.


Work published in: various botanical journals. Originals drawn for American publications are at Dept. of Botany, University of California, Berkeley.
ALLEN, Dorothy O. (Mrs. Paul H.)


Specialty: botanical illustration; pen and ink.

Rhododendron, dissection of flower parts. Pen and ink. 3 1/2 × 10. Unsigned, undated [ca. 1959]. Reproduced as text figure drawing for Leach, David G. Rhododendrons of the world.

Rhododendron, text figure illustrating hand-pollination technique. Data as for no. 13, but 4 3/8 × 10.

Rhododendron maddenii, trained as espalier. Data as for no. 13, but 9 × 12 1/4.

Rhododendron aperantum, leaves and floral details. Data as for no. 13, but 3 1/4 × 7.

Rhododendron caloxanthum, leaf and flower. Data as for no. 13, but 2 3/4 × 4 1/4.

Rhododendron putatii, leaf and flower. Data as for no. 13, but 5 3/4 × 10 1/4.

Grafting techniques for Rhododendron. Text figure. Data as for no. 13, but 13 3/4 × 9 1/2.

Rhododendron metternichii. Leaf and floral details. Data as for no. 13, but 3 1/4 × 8.

Rhododendron wightii. Leaf and floral details. Data as for no. 13, but 4 × 9 1/2.

Rhododendron lacteum. Leaf and floral details. Data as for no. 13, but 3 3/4 × 8 1/2.


Specialty: Sculptor, bot. illustrator.


ANGEL, Marie Felicity


Specialty: Botanical artist (British flora); calligrapher.


**Works published in:** trade catalogues (ca. 1900-1931) of Vaughton's Seed Company, Ferry-Morse Seed Company; in, Armer, Laura Cactus. New York, Frederick A. Stokes Co., 1934 (and other non-botanical books of his wife's authorship).


**Specialty:** lithographs and water colors of horticultural and botanical subjects.
AVINOFF, Andrey Nikolaivich


31 Arisaema stewardsonii (Jack-in-the-Pulpit, Indian-Turnip. Data as for above.

32 [Top to bottom] Trillium grandiflorum (Large-flowered Trillium, pink coloration of advanced flower maturity), T. nivea (Snow Trillium), T. grandiflorum (Large-flowered Trillium, freshly opened white flower). Data as for above.

33 Monarda didyma (Oswego-tea, Bee-balm). Data as for above.


Specialty: Entomologist; artist, specializing in natural history, especially water colors of wildflowers, orchids, and roses.


Specialty: wildlife illustration and painting (birds and mammals), and botanical illustration. Pen and ink, scratch board, water color.


Photo by H. M. Webster

Specialty: entomological and botanical illustration; water color, pen and ink.


BENSON, (Mrs.) Mary Foley


39 Ribes sanguineum var. glutinosum (Flowering Currant). Water color. 19 1/1 × 12 1/2. Signed, dated 1952.


Specialty: scientific illustrator; primarily pen and ink.

BOWLES, Edward Augustus

43 Bouquet: [left to right] Rosa moyessi, Hebe speciosa 'Headfortii' (Veronica Headfortii a syn.), Allium murrayanum, Magnolia parviflora 'Wakehurst'. Water color. 6 7/8 x 10 1/8. Signed, dated 6 June 1926.


Specialty: water color portraits of garden plants and flowers, notably of crocus, narcissus, iris, and other spring bulbs.

CHICKERING, Caroline Rogers (Mrs. Allen L. Jr.)

45 Gentiana calycosa (Explorer's Gentian). Water color. $7 \frac{1}{2} \times 7 \frac{1}{4}$. Signed, dated 1963.

46 Oncidium pusillum. Water color. $7 \frac{1}{2} \times 4 \frac{1}{2}$. Painted in Tikal, Guatemala. Signed, dated 1963.

47 Catasetum integerrimum. Water color. $9 \frac{3}{4} \times 7 \frac{1}{2}$. Painted in Tikal, Guatemala. Signed, dated 1963.

Caroline Rogers Chickering. Born, Brookline, Mass., 18 October 1907. Winsor School, Boston, 1928; Smith College ex '31; studied art in Paris 2 years and at Woodbury School of Art, Boston. Free-lance botanical artist 1956 to date. Address: 300 Family Farm Drive, Woodside, Calif.

Specialty: water colors of California wildflowers and Guatemalan orchids.


DAVIS, Natalie Harlan

48  Paeonia suffruticosa 'Terute-nishiki' (Japanese tree peony).

49  Paeonia suffruticosa 'Dokushin-den' (Japanese tree peony).


Specialty: botanical illustration; pen and ink, wash, water color.


Work commissioned: water color paintings of tree peonies for Pennsylvania Horticultural Society; numerous flower portraits for private individuals.


53 *Digitalis* sp. and other flowers (Foxglove). Color woodcut. Block size 18 1/2 × 13 1/2. Signed, no. 9 of 25, dated 1959.

54 *Laeliocattleya* hybrids (?) ("Two Orchids"). Color woodcut. Block size 18 1/2 × 13 1/2. Signed, no. 8 of 25, dated 1963.


57 *[left] Epilobium angustifolium* (Fireweed) and other flowers. Artist's proof of master block for color woodcut. Block size 18 1/2 × 13 1/2. Signed, dated 1962.

(For biographical sketch, see p. 24)
DOMJAN, Joseph


Specialty: multicolored woodcuts, pen and ink drawings, portraits.


Woodcuts produced in U.S.A.: Domjan's woodcuts require 4-8 blocks for each print, limited to 25 prints of each design. To date he has distributed prints of 57 scenes or figures, 34 birds (including the peacock), and 43 of floral subjects. Several hundred were produced in Hungary prior to 1956.


Specialty: water color portraits of Louisiana wildflowers.

EVANS, Henry

60 Cirsium vulgare (Bull Thistle). Linoleum cut. 16 1/4 × 11. Signed, undated [ca. 1962].

61 Dipsacus sylvestris (Teasel). Data as above.


63 Cordyline terminalis (Tī plant). Data as above.

64 Eucalyptus sp. Linoleum cut. 16 1/4 × 11. Signed, undated [ca. 1962].

65 Spider Chrysanthemum. Data as above.


69 Plantago lanceolata (Buckhorn Plantain). Data as above.

70 Prunus sp. (Flowering Cherry). 3-color linoleum cut. 20 × 13. Signed, undated [ca. 1963].


Specialty: linoleum block prints in one to four colors each. About 350 portraits, life size or nearly so, completed 1960 to date. Sold by subscription.

Work published in: Eleven albums of "Botanical prints" by Henry Evans. Individual prints have been reproduced in Pacific Discovery, San Francisco Chronicle, and Los Angeles Frontier.

Exhibitions: California Academy of Sciences, San Francisco; Chicago Natural History Museum; San Francisco Public Library.

Lupinus arboreus (Tree Lupin). Data as above.


Specialty: free-lance botanical illustration and art.


Exhibition: Medici Gallery, London.
FURSE, John Paul Wellington


Specialty: botanical illustration; water color, pen and ink.

GRISWOLD, Ralph Esty


Specialty (in botanical art and illustration): landscape renderings, and botanical art in various media.

Work represented by lithographic prints of botanical subjects.
HAINARD, Robert


Specialty: sculpture (in wood), woodcuts, and wood engravings of natural history subjects.


Exhibitions: Galerie Betty Thommen, Basel, 1931; Musée de l'Athénée, Genève, 1932, '41, '46, and '50; Guilde du Livre, Lausanne, 1940, '43; Expositions, Malmö and Stockholm, 1950; Galerie Chicic Haller, Zurich, 1956; Expositions, Leningrad, Moscow, Riga, 1957; Guilde internationale de la gravure, 1958; Comptoir suisse, Lausanne, 1958.

82 Leaf [at right], cross-section [top], 3-dimensional sectional view showing cellular structure. Pen and ink. 11 × 11 1/2. Signed, undated [1962]. Reproduced in Muller, W. H. Botany. 1963. On indefinite loan from the artist.


Specialty: botanical illustration, pen and ink.

HARSHBARGER, Gretchen Fischer (Mrs. Clay)


HOLLADAY, Harriett McDonald (Mrs. Henry T.)


87 *Dicentra cucullaria* (Dutchman's-breeches). Data as above.

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Specialty: woodcuts and water colors of wild flowers.

HOOD, Mary V. (Mrs. Alexander Wm.)


Specialty: botanical artist (California wildflowers), nature photography (10,000 color transparencies of California plants and animals given to Univ. Calif., Los Angeles), lecturer on nature study.

HOTTES, Alfred Carl


93 *Illicium anisatum* (Anise-Tree). Data as for above.

94 *Iochema lanceolatum* (Iochema). Data as for above.

95 *Markhamia lutea* (Markhamia). Data as for above.

All lent by Dept. Botany, Univ. Calif., Los Angeles.


Specialty: author of many horticultural books, the majority illustrated by him. Painted flower portraits as an avocation.

Kalmia latifolia (Mountain-Laurel). Crayon. 8 1/2 x 8 1/2. Signed, dated 1941.

Hepatica americana (Hepatica). Lithograph. 9 3/4 x 8 1/2. Signed, dated 1946.


Specialty: lithography and painting, landscapes and natural history subjects.


Work is represented in 21 major museums and collections in America. A mural "Fidler's Green" is in Springville, N.Y. Post Office (1938); another, "The Packet Sails from Greenwich" is in Greenwich, Conn. Post Office (1939).
JANISH, Jeanne Russell (Mrs. Carl F.)

101 **Dudleya angustifolia** (Dudleya). Pen and ink. 6 1/8 × 4. Signed, 1929.


105 **Agaricus sp.** (Mushroom). Pencil drawing. 2 1/2 × 2 1/2. Unsigned, undated.

106 **Godeafia amoena** (Farewell-to-Spring). Water color. 7 1/2 × 4. Signed, dated 1929.

107 **Eschscholzia californica** (California-Poppy). Water color. 6 1/2 × 4. Signed, dated 1929.

108 **Boletus sp.** (Boletus mushroom). Water color. 4 1/2 × 3 3/4. Signed, dated 1929.

109 **Mushroom**. Water color. 4 1/2 × 3 1/4. Signed, dated 1929.

110 **Adiantum pedatum** (Maidenhair Fern). Water color. 7 1/2 × 6 1/4. Signed, dated 1929.


Specialty: free-lance botanical artist and illustrator.


112 *Cyperus esculentus* (Yellow Nut-grass). Data as for above.

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**Specialty**: Botanical illustration, pen and ink, water color.


**Exhibitions**: Brooklyn, Chicago, Los Angeles, Minneapolis, Sacramento, San Francisco.
JOHNSTON, Edith Farrington (Mrs. A. L.)


Specialty: water color portraits of flowers for botanical publications.


Viola sp. (Violets). Data as for above.


Specialty: book illustrator; flower portraiture, woodcuts colored by hand.

LANDACRE, Paul Hambleton


120 *Carya ovata* (Shagbark Hickory). Scratchboard. 8 7/8 × 6. Data as for above.

121 Same, but 4 1/8 × 6 1/2.


123 *Diospyros virginiana* (Common Persimmon). Scratchboard. Data as for above.


Specialty: Artist and wood engraver. Illustrated fine editions of many books. Prints of his wood engravings sought and possessed by leading collectors and institutions.

Photo by Jakobsen


127  *Plectranthus australis* (*Plectranthus*). Zinc etching. 9 × 7 1/4. Unsigned, undated [ca. 1963].

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**Specialty:** Botanical illustration; water color, pen and ink, engraving.

LEIGHTON, Clare


Specialty: artist, wood engraver, illustrator of own books.

LETTY, Cythna (Mrs. Cythna Lindenberge Forssman)


LIEBERMAN, Frank Joseph

131 Agaricus campestris (Common Field Mushroom). Water color. 11 × 8. Signed, dated September 1957.


133 Rumex acetosella (Common sorrel, Sheep Sorrel). Water color. 11 3/4 × 7 1/2. Signed, undated. Reproduced in Flynn, J. F., How to grow and keep a better lawn.


Specialty: drawings and paintings of fungi and wildflowers.


Art specialty: wood engraving and print-making.

Exhibitions: Metropolitan Museum, New York; Carnegie Institute, Pittsburgh; Smithsonian Institution, Washington, Library of Congress.

Awards: Manning Purchase Prize (1938), Appalachian Museum Purchase Prize (1940); Fellow, National Academy of Design.
MARTIN, Collette


Specialty: water colors of Mediterranean wildflowers, particularly for botanical use. Plants of about 80 endemics of the Balearic Isles and of more than 200 non-endemic plants of the Mediterranean completed.

Work published in: advertising and other commercial items by Nestle and Tobler chocolate manufacturers.
McEWEN, Roderick (Rory)


Specialty: water colors of botanical subjects, on vellum.


In progress, an extensive series of water color plates of species of Tulips, based on the collection at University Botanic Garden, Cambridge, England.

Photo by A. G. Ingram
MENTGES, Charlotte

142 **Euonymus europaeus** (Spindle-Tree). Water color. Sheet size 7 1/2 x 5 7/8. Signed, undated [prior to 1955].

143 **Lamium purpureum** (Dead-Nettle). Water color. Sheet size 5 1/2 x 4 1/8. Signed, undated [prior to 1955].

144 **Commelina communis** (Dayflower). Water color. 5 1/2 x 4. Signed, undated [prior to 1955].


Specialty: pen and ink drawings of botanical materials.

MERRILEES, Rebecca (Mrs.)

146 Cantharellus cibarius (Chanterelle). Gouache. 8 7/8 × 8 1/2.
Signed, undated.

Address: Upper Vine St., Northfield, Vt.

Specialty: fungi, flowering plants, trees, and fruit; casein, water color, and gouache.

MOCKEL, Henry R.


149 *Geraea canescens* (Desert-Sunflower). A selection from 16 progressive color separations for serigraph. 17 1/2 × 11 1/2.


151 *Cucurbita palmata* (Coyote Melon). Data as for above.


*Specialty:* botanical illustrator, endemic flora of the Southwest deserts; exponent of fine art production by silk screen technique.

*Work published:* 12 botanical subjects as post cards and note papers for and distributed by Los Angeles State and County Arboretum, Arcadia, Calif.; 40 botanical subjects as limited editions of silk screen prints, note papers, and cards distributed by Pioneer Art Gallery, Twentynine Palms, Calif. Illustrations in numerous magazines.

*Exhibitions:* Los Angeles State and County Arboretum; Albany (N.Y.) Institute of History and Art.
MURDOCH, Florence


Specialty: full color crayon drawings of wildflowers, enlarged 10 times natural size.

Work published in: various journals, featured (in color) in Cincinnati Sunday Pictorial Enquirer, 21 April 1957.

MURMAN, Eugene Otto Walter


158 *Quercus lobata* (Valley Oak, Roble). Data as above, original dated March-Sept. 1952.

159 *Photinia arbutifolia* (Toyon, California-Holly). Data as above, original dated July-Nov. 1953.


Helianthus annuus (Sunflower). Data as for above, but dated August 1959 and reproduced in Baileya, September 1959.


Specialty: pen and ink drawings of floral dissections and plant habits.


Photo by Paul Arnold
NEWTON, Betty Jane

163  *Rhododendron macrophyllum* (California Rose-Bay). Pen and

(Canadian citizen). Assistant in Museum Technique, Provincial Museum
of Natural History, Victoria, B.C., scientific illustrator. Address:
301 Moss St., Victoria, B.C.

Specialty: Museum displays of natural history; scientific illustration.

No. 19. British Columbia Provincial Museum of Natural History and
Anthropology, Victoria, B. C., 1962. A cornerstone of Canadian

Photo, Campbell Studio


PAPP, Charles Steven


Specialty: Scientific illustration, especially entomology and botany.

PATTEN, Gerry V.


169 Four tree-habit sketches by ink brush, 13 1/4 × 10. Reproduced in Flowering trees for year-round color in Southern California.

A. Grevillea robusta (She-Oak, Silk-Oak)
B. Castanospermum australe (Moreton-Bay-Chestnut)
C. Tipuana tipu (Tipu-Tree)
D. Metrosideros excelsa (New Zealand Christmas Tree)

Gerry V. Patten. Born, Hammonton, N. J., 22 November 1896. Artist and retoucher on staff Philadelphia Public Ledger (ca. 1920-27), attended Spring Garden Institute, Phila., studied under Frederick Anderson; commercial artist; free-lance artist and illustrator of nature work. Currently Staff artist, Los Angeles State and County Arboretum, Arcadia, Calif. Address: 301 North Baldwin Ave., Arcadia, Calif.

Specialty: lampblack wash drawings with dry brush; botanical and horticultural subjects.


PERTCHICK, Bernard and Harriet


171 *Pachira insignis* (Wild-Chestnut). Data as for above.

172 *Jacaranda mimosifolia* [*J. filicifolia*] (Jacaranda, Fern-Tree). Data as for above.

173 *Couroupita guianensis* (Cannon-ball Tree). Data as for above.

Bernard and Harriet Pertchick, natives of Brooklyn, N.Y., were a young couple married only a few months before accepting the assignment from the Alcoa Steamship Co. to paint the portraits for *Flowering trees of the Caribbean*. Neither is known to have had previous experience as a botanical illustrator, nor is either known to have executed any botanical or other art studies since then. Some of the plates were done by one, some by the other, and no one knows who did which.

Their method of operation is reported to have been to make quick sketches on location with color swatches, and to take color photographs of the same material. These, with rough pencil layouts, were transformed into the finished portraits after their return from the Caribbean. Details of the work were checked while it was in progress by staff botanists at the New York Botanical Garden.

Current address: 21 Sinclair Martin Drive, Roslyn, Long Island, N.Y.
174 [Left to right]: Castilleja chromosa [C. angustifolia] (Desert Paint-Brush); Haplopappus linearifolius (Goldenbush). Water color. 21 1/4 x 14 1/8. Signed, dated 29 April 1962.


177 Eschscholzia californica (California-Poppy). Data as for above.


Jane Seymour Pinheiro. Born, Denver, Colo., 29 September 1907. Graduate Univ. Utah 1925. After 12 years in Los Angeles area, moved to Antelope Valley (Calif.). Active as community leader, conservationist, and artist. Currently a housewife and free-lance artist. Address: 4819 West Ave. M, Box 3404, Quartz Hill, Lancaster, Calif.

Specialty: desert wildflowers of California; water color. 100 originals given to the Theodore Payne Foundation, Santa Ana, Calif. 400 for exhibition purposes.

Exhibitions: Southwest Museum, Los Angeles; Santa Barbara Museum of Natural History; Descanso Gardens, La Canada; San Diego Museum of Natural History; Los Angeles County Museum; New York Botanical Garden.
POMEROY, Mary Barnas (Mrs. Fred G., Jr.)


No. 182 lent by H. L. Mason, Dept. of Botany, Univ. Calif., Berkeley.

Mary Barnas Pomeroy (née Catharina Mary Barnas). Born, Frankfurt am Main, Germany, 3 March 1891. Educated in Germany until 1934, in Prague to 1936; attended college, Quito, Ecuador 1936-38; tutored in father's art studio in Quito 1938-46 (engaged part-time in botanical illustration for F. W. Pennell, Phila. Acad. Nat. Sciences); student at Penna. Academy of Fine Arts 1946-48. Currently housewife, mother, and portrait and landscape artist (husband is art teacher in Carmel Valley elementary schools). Address: 88 Boronda Rd., Carmel Valley, Calif.

Specialty: botanical illustrator, pen and ink, oils, water color.


Photo by J. Ziegler
PUGH, Edward Joseph


Specialty: pen and ink illustrations of horticultural and botanical material.

Work published in: *Lasca Leaves* (Journal, California Arboretum Foundation) 1955 to date; and *California Herald*. 
READIO, Wilfrid A.


186 Cleome spinosa (Spider-Flower). Lithograph. 12 × 14 1/2. Signed, no. 1 of 9, undated.

187 Hosta plantaginea (White Plantain-Lily) and Galanthus sp. (Snowdrop). 11 3/4 × 14 1/2. Signed, no. 6 of 12, undated.


Specialty: painting and lithography; not primarily a botanical artist or illustrator, but made frequent use of botanical and horticultural materials as subjects for his work. His lithographs are in many institutions and private collections.

189 Carex spissa (Sedge). Pen and ink. 16 1/4 × 10 3/4. Signed, undated. Reproduced in Mason, A flora of the marshes of California (Fig. 119).


RICHARDS, Albert G.


193 Lunaria annua (Honesty-Plant). Data as for above.


Avocation: radiographs (X-ray photographs) of flowers.


RICKETT, Harold William


197 [Left to right]: Lespedeza violacea (Bush-Clover), L. repens (Creeping Bush-Clover), L. hirta, L. virginiana. Data as for above.

198 [Left to right]: Ipomoea purpurea (Common Morning-Glory), Convolvulus sepium (Hedge Bindweed), C. spithamaeus (Low Bindweed), C. arvensis (Field Bindweed). Data as for above.

199 [Lower left to right]: Mikania scandens (Climbing Hempweed), Eupatorium rugosum (White Snakeroot), E. dubium (Joe-Pye-weed), E. purpureum (Joe-Pye-weed). Data as for above.


Special interests: botanical illustration, fine bookbinding.


Photo, Carnegie Museum, Netting
ROBERTS, Patricia Hill


Specialty: water color portraits of orchids; illustrator of childrens books, fashion illustrator, dress designer.


Emily Sartain. Born, Goring Heath, Oxfordshire, England. Career as a free-lance botanical artist began in the early 1930's, and been developed intensely since then. Address: 1030 Cook St., Suite 18, Victoria, British Columbia.

Specialty: botanical portraits; water color.

Work published as floral note papers. Individual items reproduced in many journals and papers for color spreads see, Victoria Daily Times, Weekend Magazine (pp. 8, 9, 10, 12), 13 July 1963.

Awards: recipient of 10 medals, including the Royal Horticultural Society Gold Medal and the Grenfell Medal.

Exhibitions: Vancouver Art Gallery 1944; Montreal Art Gallery 1946; Provincial Museum, Victoria, 1947; Royal Horticultural Society 1953, and many others.
SHEEHAN, Marion Ruff (Mrs. Thomas J.)


204 Magnolia grandiflora (in fruit). Data as above, but dated 1954.


206 Camellia 'Pink Queen'. Data as for above.


208 Pinaceae, Cupressaceae, Ephedraceae. Data as for above.


Specialty: botanical art and illustration; pen and ink, water color, pastel.


211 Asclepias syriaca (Common Milkweed). Radiograph. Data as for above.

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Avocational interest: floral radiography.


Awards: Rodman Medal, Royal Photographic Society, for work done in the field of low-voltage X-ray radiography.
SMITH, Ethelynde


215 *Strelitzia reginae* (Bird-of-Paradise). Water color. 20 1/8 x 15. Signed, dated 1963. (Artist's copy; original retained by artist.)

Ethelynde Smith. Born, Portland, Maine, 28 May 1888. Following a long career as a concert singer, relinquished because of illness, the avocation of botanical portraiture in water color became an abiding interest from about 1943 to date. Her portfolio of originals now numbers nearly 500, from which selections have been shown in 121 one-man exhibitions here and abroad. Address: 3022 N. Raymond Ave., Altadena, Calif.

Work published as wallpaper designs (United Wallpaper Co., Chicago), greeting cards (Brownie Co., N.Y.C.), Northwestern Mutual Life Insurance Co. (for internal use).

Exhibitions: Amer. Natural History Museum, New York; Chicago Natural History Museum; Boston Museum of Science; California Academy of Science, San Francisco; Rochester (N.Y.) Museum of Arts and Sciences; San Diego Natural History Museum, and scores of others.


Codonopsis subglobosa (Bonnet Bellflower). Water color. 8 1/2 × 5. Signed.

Lilian Snelling. Born in England in 1879. Studied lithography under Morley Fletcher. Encouraged to become a botanical illustrator and artist by H. J. Elwes of Colesborne. She later painted the lily portraits reproduced in Groves and Cotton's Supplement (1934-40) to Elwes' Monograph of the genus Lilium. From about 1916-21 she was botanical artist to Sir Isaac Bailey Balfour, Regius Keeper of the Royal Botanic Garden, Edinburgh. Several hundred of her meticulous and brilliant water colors of species of Rhododendron, Primula, and other genera remain there unpublished.

After leaving Edinburgh she was appointed artist and lithographer to Curtis's Botanical Magazine, in which hundreds of her flower portraits have been published, retiring in 1952. During this period she executed the 15 water color portraits of peonies, reproduced in Stern, F.C. A study of the genus Paeonia. London, Royal Horticultural Society, 1946. In 1955 she was awarded the Royal Horticultural Society's highest honor, the Victoria Medal of Honor. Address: Spring Hall, St. Mary Gray, Kent, England.
STONES, E. Margaret


Specialty: water color portraits of botanical subjects, also in pen and ink.


Exhibitions: one-man shows in Melbourne and Sydney; represented in the National Gallery of Victoria and of New South Wales.
226 Pinaceae. [Items a-h]: Pinus murrayana (Lodgepole Pine); [Item i]: Abies concolor (White Fir); [Item j]: Pseudotsuga menziesii (Douglas Fir). Pen and ink. $6 \times 9$ 1/2. Unsigned, undated. Reproduced in Munz, A California flora (Fig. 5). Lent by P. A. Munz, Rancho Santa Ana Botanic Garden, Claremont, Calif.

227 Liliaceae. [Items a-c]: Lilium humboldtii (Humboldt Lily); [Items d-f]: Calochortus catalinae (Catalina Mariposa-Lily). Pen and ink. $7\ 1/4 \times 9\ 1/2$. Other data as for above (Fig. 126 of A California flora).


Avocational interest: botanical illustration, pen and ink.


Exhibitions: Carnegie Institute, Pittsburgh; Whitney Museum Biennial, 1936; Metropolitan Museum exhibition of industrial art, 1940; Metropolitan Museum, American textiles, 1948; Silvermine Artists Guild, 1955; Cooper Union Museum, 1956; Brooklyn Botanic Garden, 1957.
TOURJÉ, Margaret Stabler (Mrs. E. C.)

232 Camellia 'Carl Tourje'. Water color. 18 1/4 × 13 1/2. Signed, undated [1964].

233 Camellia 'Giulio Nuccio'. Data as for above, but 17 × 13.

Margaret Stabler Tourjé. Born, Omaha, Nebraska, 21 April 1889. Address: 228 Gardenia St., Camarillo, Calif.

Specialty: Camellia portraits in water color. Commercial decoration of figurines and pottery.

TSENG, Charles C.


Specialty: systematic botany; illustrates own publications.

VELICK, Bernadette Stemler (Mrs. Sidney F.)


237 *Triplaris cumingiana, T. pyramidalis, T. melaenodendron*. Data as for above.


Specialty: Medical and biological art; pen and ink, water color.

WATSON, Patricia (Mrs. James Rennie)


**Specialty:** free-lance botanical illustration and art; water color, pen and ink. Ceramic design and art.

**Work published in:** Wood, E. *Pipterocarpus*; and Bor, *Surrey Grasses*.

**Exhibitions:** Royal Academy of Arts and Royal Watercolor Society, London.